

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April eleventh,  
1 9 5 2

Mr. William L. Wright,  
1025 Connecticut Avenue, N.W.,  
Washington 6,  
D.C.

Dear Mr. Wright:

Enclosed you will find a photograph of the Marin that we all thought answered your description.

However, I thought it best to send you a print so that you might have an opportunity of seeing for yourself whether this is the specific picture you had in mind.

Sincerely yours,

egb-k.  
encl.

6. Lectures, courses, etc.

- a. Does museum have regularly scheduled lectures on contemporary American art.....?
- Visiting lecturers....
- Gallery talks.....
- Courses for credit in cooperation with college or university...
- Catalog if possible.....
- Provide lectures for other institutions in surrounding territory
- Use of color slides.... films ..... facilities for proper showing...

7. Cooperation with other groups

- Local art groups....
- National art organizations....
- Local colleges or university art departments.....
- Local women's clubs.....
- Public school system.....

8. Does museum concern itself with

- Painting..... Watercolors..... Sculpture.....

9. Are there any outstanding local collectors.....?  
Are there any dealers in contemporary American art....?

10. Do local papers have art critics....? Names.....  
Do local papers carry art stories....?

11. Radio and TV

- Do stations carry local and national art stories....?
- Special art programs.....? In cooperation with museum.....

12. Does local industry and commerce support contemporary art in any way..?  
Individually....  
In cooperation with museum.....  
Do local shops and department stores use contemporary American art...?  
window displays.....exhibitions.....

Could Director of museum give short indication of attitude toward contemporary art?  
Schools .... general public .... Trustees.....?

E. Possible polling of members of other organizations such as Comm. of Art in Education of MOMA in order to obtain additional information.

F. OTHER QUESTIONS.

This is the  
result of our  
first meeting  
with Fred Wallen &  
Lloyd Garrison.

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DUDLEY, HOFFMAN & McGOWAN  
COUNSELLORS AT LAW  
P. O. BOX 717, CHARLOTTE AMALIE  
ST. THOMAS, VIRGIN ISLANDS  
CABLE ADDRESS "DUMAN"

GEORGE H. T. DUDLEY  
LOUIS HOFFMAN  
JOSEPH McGOWAN

ST. CROIX OFFICE P. O. BOX 615  
CHRISTIANSTED, ST. CROIX, V. I.

April 4, 1952.

Mrs. Edith Halpert,  
THE DOWNTOWN GALLERIES  
32 East 51st Street,  
New York City, N.Y.

Dear Edith:

It was nice reading about you in the March 17th issue of Life magazine.

From your picture you look in good health.

Reba and I both want you to know that we still expect you to pay the Virgin Islands a visit.

With kindest regards,

Sincerely,

LOUIS HOFFMAN

DHL

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April sixteenth,  
1 9 5 2

Mrs. Jacob Rand,  
91 Central Park West,  
New York, N. Y.

Dear Mrs. Rand:

We recently received a small Shah and I intended to call you about it until I realized that we have a little problem to solve before we can ask you to make further commitments.

Our accountant was in and made an analysis of our accounts receivable and called my attention to yours specifically. I have been embarrassed to write you about this before, but you must appreciate the fact that we are responsible to our artists and must, therefore, make every effort to pay them within a reasonable time.

For your information, I am enclosing an analysis of your account. You will note there is still a balance due of \$638.90 pertaining to the last two purchases of the Levine and a combination of the Brice and Lawrence, which were purchased a little over three years ago. You may recall that you gave us a group of post-dated checks late last year and that you recalled them subsequently, without making any substitutions. The accountant feels that three years is way beyond the normal routine and asked me to communicate with you at once to ascertain when we may expect this balance.

It was nice seeing you the other day, and I hope you enjoyed your visit at the Antique Show.

Sincerely yours,

egh-k.  
encl.

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ROOM 5600  
30 ROCKEFELLER PLAZA  
NEW YORK 20, N.Y.

April 17, 1952

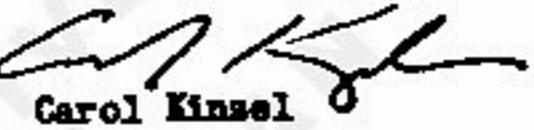
Dear Mrs. Halpert:

Thanks ever so much for sending the information I requested. Your wonderful system of keeping records is just invaluable, but here's hoping my need for pestering you to use it has stopped.

I didn't know that you dabbled in restoring too! Your technique for cleaning velvet sounds excellent but I am afraid I should never trust myself, but shall contact Mr. Rosaiter as you suggested.

I certainly do appreciate all you have done,

Sincerely yours,



Carol Kinsel

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York.

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April twenty-fifth,  
1 9 5 2

Mr. Maxwell Turner,  
511 Rock Street,  
Fall River,  
Massachusetts.

Dear Mr. Turner:

In my opinion, the painting  
"Macdougal Alley" (Washington  
Square), by Charles Sheeler,  
signed and dated 1929, oil on  
canvas, may be appraised in  
the present market at \$1400.

Sincerely yours,

egh-k.

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300 N.Y.

RECORDED IN  
THE LIBRARY OF CONGRESS  
LIBRARY OF CONGRESS  
LIBRARY OF CONGRESS

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April eighth,  
1 9 5 2

Mrs. Bertram K. Little,  
305 Warren Street,  
Brookline 46,  
Massachusetts:

Dear Mrs. Little:

The moment I brought the cranes back to the gallery, Mrs. Webb saw them and we are still arguing about splitting up the pair as I am very eager to retain one for my own collection, which I shall give to some institution eventually. However, I may break down and let her have both as she desires. In any event, neither will be available for sale.

Now that I know you collect such material, and since Mrs. Webb really has a very complete collection, I shall keep you informed of any unusual examples. I have a few which I acquired during the years and among them there are several duplicates, to which you would be welcome, if you find on seeing them that they will fit in with your collection. The next time you are in New York, drop in and I shall show them to you but I would suggest that you let me know in advance as most of my material is in storage now.

I look forward to seeing your new book. Incidentally, can you tell me where I can obtain copies of the magazines which carry articles by you. I have been very lax in the past about magazines, although I have a fairly complete collection of books.

Sincerely yours,

egh-k.

MAXIM KAROLIK  
BELLEVUE AVENUE  
NEWPORT, RHODE ISLAND

7th April 1952.

Mrs. Edith Halpert,  
The Down Town Gallery,  
32 East 51st Street,  
New York, 22, N.Y.

Dear Mrs. Halpert:-

Yes, it seems that we are running from each other, not to each other. This, of course, can be interpreted in many ways, but my interpretation is that Destiny is not so kind to us. Anyway, we must try again and meet somewhere.

I expect to be in New York during the month of May. I shall certainly try to see you. You try to do the same, when you come to Boston.

Sincerely yours,

Maxim Karolik

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April seventh,  
1 9 5 2

Mr. Wright Ludington,  
Cycamore Canyon,  
Santa Barbara,  
California.

Dear Mr. Ludington:

I have just been advised that you are on  
the Committee to raise a fund for a Don-  
ald Bear Memorial.

Since he was one of my dearest friends  
and since I had not only the deepest af-  
fection but the highest regard for Don-  
ald, I should very much like to make a  
contribution to the fund. However, I  
would really prefer to donate works of  
art rather than a sum of money within my  
means.

I recall how strongly he felt about draw-  
ings and how eager he was to build up  
that department. Thus, what I would like  
to suggest is a group of drawings to be do-  
nated in his name. Of course, I would not  
impose my own taste, but would be glad to  
submit the group to you and your Committee.

Will you please write me frankly what your  
reaction is to the latter idea. If you do  
not approve, I shall send a check.

Sincerely yours,

egh-k.

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COLLEGE OF  
**FINE ARTS**  
SYRACUSE UNIVERSITY, SYRACUSE 10, NEW YORK

SCHOOL OF ART

May 23, 1952

Miss Edith Halpert  
32 E. 51st Street  
New York, New York

Dear Miss Halpert:

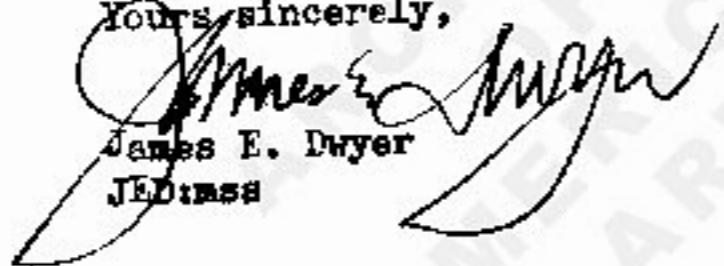
Thank you so much for your very nice letter. Due to the move into our new Lowe Art Center and the business of installing the annual Student Exhibition I have been slow in answering.

I expect to be in New York about the 10th of June and will drop in to see you at that time. At the moment the whole thing seems to hinge on your interpretation of "nominal sum"?

But we shall discuss all those sordid details in June.

Yours sincerely,

James E. Dwyer  
JED:mass



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April eighteenth,  
1 9 5 2

Mr. Kenneth M. Shuck, Director,  
Springfield Art Museum,  
Springfield, Missouri.

Dear Mr. Shuck:

We are sending you the art Congressional  
medal for a record-breaking decision in-  
volving a Board. That half-hour item  
really impressed me - particularly before  
anyone got plastered.

Of course we are delighted that you ac-  
quired this superb Shahn for your collec-  
tion, although I am sure Cincinnati will  
not be as enthusiastic about your decision  
since they had a yen for the same picture.

Thank you for sending the paintings on.  
We have advised Cincinnati to return the  
Shahn to you.

Being a commercial character, I am enc-  
losing our bill.

Sincerely yours,

egb-k.  
enclosure.

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purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

May twenty-eighth,  
1 9 5 2

Miss Dorothy C. Miller,  
Curator of the Museum Collections,  
The Museum of Modern Art,  
New York 18, N. Y.

Dear Dorothy:

The extension in the date of the fifteen  
Americans exhibition is quite all right  
as far as the Katzman paintings are con-  
cerned. This includes the two lent by  
the gallery and one by the anonymous owner,  
whose permission I have obtained.

Sincerely yours,

egh-k.

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May twenty-seventh,  
1 9 5 2

Miss Regina C. M. Burke,  
Associate Superintendent in charge  
of Elementary School Division,  
Board of Education,  
110 Livingston Street,  
Brooklyn 2, N. Y.

Dear Miss Burke:

I am indeed very grateful for the information you supplied in connection with the public school system. From time to time I hope that you will permit me to ask you further questions, since such material, when published, will contribute greatly to the better understanding of American folk art.

Enclosed you will find a photograph of the painting, together with whatever available data I have at present.

Sincerely yours,

egh-k.  
enclos.

April 24, 1952.

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Mr. Samuel Hamelsky,  
162 North Tenth Avenue,  
Highland Park, New Jersey.

Dear Mr. Hamelsky:

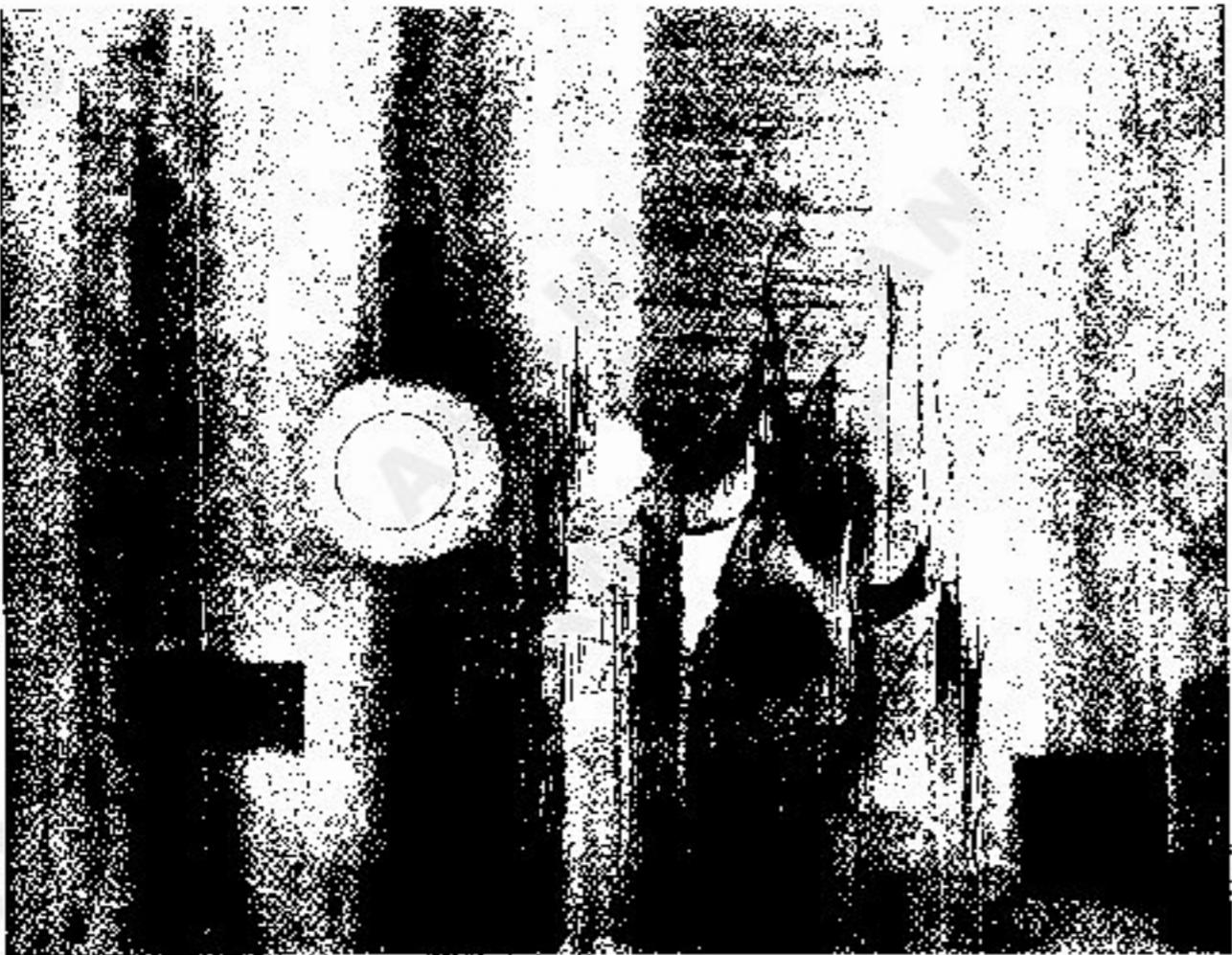
According to our records, I see that we shipped the painting "Nocturne" by Wallace Reiss, for your approval, on April fourth.

I do not wish to rush you into any decision. However, I do hope that your silence means that you are keeping the painting which you - and especially Mrs. Hamelsky - seemed to like so much. I would appreciate your letting me know as soon as it is convenient for you to do so as the stock of paintings by this artist is extremely low.

Sincerely yours,

ca-k.

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"**NIGHT FOREST**" is Oscar's impression of North Carolina's woody mountains in the mist and moonlight. Oscar, 28, lives in New York.

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# SPRINGFIELD ART MUSEUM

## SPRINGFIELD, MISSOURI

April 14, 1952

Edith Halpert  
Downtown Gallery  
32 E. 51st St.  
New York City

Dear Mrs. Halpert:

The wires may be clear in New York but they certainly aren't here. The paintings arrived two hours before our monthly board meeting - for which I thank God and you. After a half-hour wrangle with the board they purchased "Mother and Child". The staff is going out and get plastered to celebrate.

Both paintings are being shipped at once to Cincinnati. I assume you will inform them to ship "Mother and Child" back to us after their show.

Bless you for your patience. We are all very proud to have the Shahn.

Sincerely yours  
*Kenneth M. Shuck*  
Kenneth M. Shuck  
Director

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# New York State Historical Association

Cooperstown, New York

LOUIS C. JONES  
DIRECTOR

April 2, 1952

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you very much for your letter  
of the 14th and the information relative to  
our "Draped Figure."

I now know what material we are  
going to use in the Metropolitan Miniature  
Series and the next chance I have to come  
to New York and stay a day or so, I am  
going to spend some time with you.  
As a matter of fact, I dropped in last  
Friday but you were out.

Do you by any chance know anything  
about the history of the enclosed picture of  
Liberty and Washington which we acquired  
in the Nadelman collection? Unfortunately,  
the Nadelmans seemed to have kept no record  
of their materials. If so, Mrs. Nadelman  
is awfully vague about it at this point.

Cordially yours,

Louis C. Jones  
Director

LCJ:W  
Enclosure

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deciding about placement of our new  
treasures - and finally hanging them.  
It was a memorable experience for  
us, believe me!

We would have written sooner but  
Harry has been on several business trips  
and I have divided my time between the  
younger generation and just admiring our  
walls.(a poor excuse)

The catalogue is something for us  
to cherish and we thank you and all  
concerned for sending it.

We hope that it won't be long before  
you'll be in our territory and able to  
spend some time with us - it was so  
grand meeting you and we'd like to know  
you better.

(over)

Mrs. Lawrence Arthur Fleischman

See I. L. TIGA  
Miss Florence Dibell Bartlett

Chicago II, Illinois  
30 West Geary Street  
Miss Florence Dugell Bassett

will send them to us as we like to maintain those records again intact for future use.

~~marked two not very pleasant~~

would best fit the non-ferrous components even now, as it is an  
ideal measure of the metallographic properties.

REHMLA	.000	Sincerely yours like no other	822
	.023	enclosed new - sign & dated	8001
	.021	enclosed new - same	822
	.007	enclosed new - good writing	802
	.024	110 + brief note into	872

ent to noisiness I suppose ent of knew I knew this very  
evening of me I started to nod before also soon has known  
ent entled who stayed when as to do you to from bending  
-ten new developments from off . started to know something  
-to know what he said was quickly as he was , when  
most stayings here were , when new after this to the  
To better place I had written was I was , 00818 at 0081  
-line when a few minutes ago when was the William museum  
was the most surprising , interesting ent . this year was  
as I was on 10 . another bad ed of the day was , William  
ent to write in it . William often been to a lot of different  
associations you visited this evening as well as , so  
-this is probably not the case but it seems the most interesting  
ent when they say that George below I , according to will  
as . William never even of all below now said nothing about  
the letter ent like this to others it was of being ed below  
since . stay to write a few things to you this evening  
you ask of even ton of I , William wrote ed like this I  
now don't of knew ton of I . this morning also has known  
that you asked if it was of no use a letter of it was , and it is  
wished that , that writing to him nothing is even of you to  
. when you will be getting out

ed soon I should see the signs of visitation. He said

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# GLAMOUR

THE CONDÉ NAST PUBLICATIONS INC.  
430 LEXINGTON AVENUE, NEW YORK 17

April 18, 1952

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

Here, at last, are tear sheets of "Joy On 57th Street" by Vanna Phillips from our May GLAMOUR (which will be on the newsstands the 21st of this month).

I want to thank you for taking the time from your busy life to help us make this article one that we are indeed proud of.

There has been "Joy On GLAMOUR" over "Joy On 57th Street" and most of it is due to the fact that New York's gallery heads proved to be so personable as well as so important to young artists.

Sincerely,

*Jane Pierce*

Jane Pierce  
Feature Editor

JP:pd  
enc

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THE BRICK HOUSE  
SOUTHERN ACRES  
SHELBURNE, VERMONT

Dear Mrs. Halpert,

Do you think that this figure is worth  
bidding on if so I know that Mr. Jones or  
Mr. Zobaum would be only too glad to do it  
for us as I do not believe that they will be  
interested in it.

Am working atleast seven hours a day and  
do not seem to be getting along very quickly.

My very affectionate greetings to you,

*Eduard Poelchau*

May 29th. [1952 ?]

April eleventh,  
1 9 5 2

Mr. Louis G. Jones, Director,  
New York State Historical Association,  
Cooperstown, N. Y.

Dear Mr. Jones:

I am so sorry to have missed you during your last visit. I was away for about a week but am back tickling away and catching up with my work.

Unfortunately, I have no data on the two objects referred to in your letter. I well appreciate how difficult it is to get any information from Mrs. Nadelman. In the very early days of buying, I acquired some material from them, including two great figureheads and, even then, could get nothing in the way of information.

Have you had time to dig up the photographs of the paintings I wrote you about? It would be nice to have the material for comparison. If your photographs correspond with my pictures, I can then send you considerable additional data on the two or three which are carefully recorded in my books.

Do let me know when you are planning to be in town again.

Sincerely yours,

egh-k.

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April eleventh,  
1 9 5 2

Mr. Alfred H. Barr, Jr.,  
Director of the Museum Collections,  
The Museum of Modern Art,  
11 West 53d Street,  
New York 19, N. Y.

Dear Alfred:

I have before me a copy of the letter  
written to you by Hugo Kastor on March  
twenty-fourth.

I am writing to ascertain whether we  
should consider the "Paris" painting  
sold at the special price I made with  
Mr. Kastor or whether it is still avail-  
able. Won't you please let me know?

I also want to let you know that we have  
a new group of paintings by Karl Zerbe,  
including two or three which are of the  
type you admired during his show.

Come in when you can.

Sincerely yours,

egh-k.

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THE NEWARK MUSEUM  
NEWARK 1, NEW JERSEY  
Katherine Coffey, Director



May  
Twenty-three  
1952

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Thank you for your letter of May 17. I plan to stop in on Monday morning to see the Marins. In the meantime, enclosed is the check for \$1800 in payment of the water color "Deep Sea Trawlers, Maine #2" by John Marin which was purchased from our exhibition "Work by New Jersey Artists."

Will you please send us a receipted bill for this, omitting the name of purchaser--simply stating "Anonymous Purchaser" or however you wish to indicate it. We appreciate the special price you made for this work.

With all good wishes,

Sincerely yours

*Mildred Holzhauser Baker*

Mildred Holzhauser Baker  
Assistant Director

(2)

This name is H.S. Baker, 2665  
Grand Concourse, Bronx 68, N.Y. The  
Bakers are very lovely people.

For the record, he doesn't even  
know I'm writing.

Hoping I'm not bothering  
you by bringing this gentleman  
to your attention, I am

Very respectfully,  
William J.J. Patterson

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May 22, 1952.

Mr. William A. M. Burden,  
1224 - 30th Street, N. W.,  
Washington, D.C.

Dear Mr. Burden:

About the first of this month you should have received  
the two Marine you requested us to ship for your ap-  
proval. Having had no word from you, I am somewhat con-  
cerned and wonder if they arrived safely.

Would you mind having your secretary drop us a line to  
this effect because if you did not receive the paint-  
ings, I shall have to get busy tracing their where-  
abouts.

Of course I am exceedingly curious to learn your reac-  
tion to them after having lived with them for several  
weeks. I don't remember if I mentioned to you that  
the painting "Sun, Isles, and Sea" was reproduced in  
the December 10th issue of TIME. In case you missed  
this, I am enclosing a tear sheet. I think you will  
be interested in reading what Mr. Marin wrote about  
this important watercolor.

With kindest regards, I remain

Sincerely yours,

ca-k.  
encl.

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April twenty-ninth,  
1 9 5 2

Mr. Thomas A. Gaglione,  
President and Manager,  
The Mayo Hill Galleries,  
Wellfleet on Cape Cod,  
Massachusetts.

Dear Tom:

Within the next few days I shall send you photographs and biographical data on the artists listed in your letter of April 18th. Incidentally, you omitted the Zorach watercolors from the list, as well as the Morris "Bargains".

Don't you want these - or are they to be consigned separately. I have the complete list on record and am itemizing the entire group, correcting the price of the Zorach sculpture and giving you the insurance valuations.

We shall have the works of art ready for the Boston Trucking Company on Tuesday, May 20th, but I have to call your attention to the fact that the Zorach sculpture will not be in the gallery and will have to be picked up in Brooklyn at the artist's studio. What arrangements can you make about it? Will the Boston truck call or will you have Berkeley deliver it from Brooklyn to Manhattan? Do let me know.

It was fun meeting you and I look forward to my visit at Wellfleet.

Sincerely yours,

egb-k.  
encd.

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April twenty-ninth,  
1 9 5 2

Miss Jane Pierce,  
Feature Editor,  
GLAMOUR,  
420 Lexington Avenue,  
New York 17, N. Y.

Dear Miss Pierce:

Thank you for the tear sheets and for your nice note.

While the article was most interesting, I do want to call your attention to the fact that it is somewhat misrepresentational.

According to the final statement regarding artists breaking into galleries, the statement is made that all galleries - and specifically those listed - charge the various fees enumerated. There is no indication whatsoever that a number of the galleries among those listed make no charge whatsoever, or limited charges as some do for advertising, etc. Thus, the picture presented is not entirely true.

I just thought you would want this for your records.

Sincerely yours,

eck-k.

rator to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May 6, 1962

*of the U.S.A.*

Mr. R. P. Corbett  
City National Bank and Trust Company  
Kansas City, Missouri

Dear Mr. Corbett:

Because we basically represent living artists, we have to follow a democratic procedure and have avoided publishing any illustrated catalogues, as we cannot afford to do it for all twenty-five artists, and do not want to show any preferences which might appear to the other artists as prejudicial. In Dove's case we went to town because he is not competitive.

I am sorry that I cannot supply you with a catalogue of O'Keeffe's work, other than the enclosed which reproduces a superb pastel painted in 1945. However, I would suggest that you communicate with the Art Institute of Chicago which published a catalogue in conjunction with a one man show held at the Museum. If you will write to Mr. Rich or to his secretary, I am sure you will obtain a catalogue.

When you are in New York I shall be very happy to show you a cross section of O'Keeffe's work. We have a large stock here at all times, and it will be nice to see you.

Sincerely yours

EOM:la

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May 1, 1952.

Mr. Frank Perls,  
350 North Camden Drive,  
Beverly Hills,  
California.

Dear Frank:

"Canyons" by Charles Sheeler is promised for an exhibition at the Toledo Museum of Art, Toledo, Ohio.

Immediately upon the closing of your exhibition, would you have this painting packed and shipped to the Toledo Museum so that it will arrive there about June first.

Many thanks.

Sincerely yours,

ca-k.

Copy to:  
The Toledo Museum of Art.

Maine

April 1<sup>st</sup> 1952

Dear Edith Halpert —

First, my sincere congratulations for  
your recognition in life magazine, its  
high time our brilliant & good women  
are being recognized at large!

I have recovered the original table  
for Mrs. Webb the one you saw at first,  
so you can look at it with a clear  
conscience. I convinced the people who  
bought it for a board of directors room  
that it was too large & they took the one  
in exchange that I was taking to Mrs. Webb.  
I feel lots better about it. She is such a  
small gal, I want her to have the best of  
every thing to say nothing of you.

Affectionately yours M.

ri to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 8, 1952

Mr. Alfred V. Frankenstein  
San Francisco Chronicle  
Fifth and Mission Streets  
San Francisco 19, California

Dear Mr. Frankenstein:

You may reproduce "Colossal Luck" which has been, and still is in my private collection, and should be so recorded. I refused to sell the painting on a number of occasions, and intend keeping it permanently until my collection reaches its final destination.

Will you please let me know whether any of the other Downtown Gallery or personal collector's pictures are being considered for reproduction as I should like to pass on each one and give the necessary permission for their use.

Under separate cover I am sending you a photograph of a Harnett I have just acquired, so that you may have it in your file. The size is listed on the reverse side, but unfortunately I cannot add much information as I acquired it from a person who had obtained it from a friend, and who in turn had no specific data as to its provenance. This is the first Harnett I have seen for a long time, other than one in the possession of Frank Perle who advised me that you had seen it and no doubt have a record of it.

I forgot to give you the other information you requested. One of the two paintings of hanging ducks has been sold. It is the one called "Mergenner Fish Duck" and is now in the collection of the Butler Art Institute, Youngstown, Ohio. The other "Mallard Duck" still belongs to the Downtown Gallery and you have our permission to reproduce this if you like, crediting it to the gallery. Mr. Butler will no doubt grant you reproduction rights as well.

Sincerely yours

ECHM

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

7 April 1952

Mr. George W. W. Brewster  
57 Sargent's Crossway  
Brookline  
Massachusetts

Dear George:

Our thanks - and Ben Shahn's, too - to Joan and yourself for the generous loan of CONVENTION. Never having been exhibited in New York, the painting was extremely popular and greatly admired, and there were many anxious collectors. It did much to contribute to the success of the show.

By this time I hope you have received it in good condition, and that it is once again happily hanging on your bedroom wall.

Again our gratitude.

Sincerely yours,

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THE NEWARK MUSEUM  
NEWARK 1, NEW JERSEY

Katherine Coffey, Director



May  
Thirteen  
1952

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

The Museum has just opened an exhibition of Contemporary New Jersey Artists from our permanent collection which will be on view through the month of August.

Among the paintings included is your generous gift to us, "A Capital City" by Wesley Lee, which adds a great deal to the interest of the exhibition. We hope that you will be able to come to the Museum to see this show during the coming months.

Sincerely yours,

*Mildred Baker*

Mildred Holzhauer Baker  
Assistant Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April twenty-second,  
1 9 5 2

Mr. Duard W. Laging, Director,  
University Art Galleries,  
University of Nebraska,  
Lincoln 8, Nebraska.

Dear Mr. Laging:

Sometime ago we corresponded regarding an Arthur Dove - or I might say the Arthur Dove which you have under consideration.

Please do not think I am trying to rush you into a decision, but we are opening an exhibition of Dove's work today. This show will comprise paintings not included in the previous exhibition held here a good many years ago. I believe you saw all the pictures when you were here.

However, on the slight chance that you have not succeeded in selling this picture to your Board of Trustees, may I suggest that you send it to us at your earliest opportunity so that we may have it as a surprise element in the back room. I am sending you our illustrated catalogue, which through its reproductions will give you an idea of the cross-section we are covering. Mrs. Dove finally agreed to lend us six small panels, produced between 1908 and 1910, which will not be for sale but which will bring to concrete realization the fact that abstraction is not the most recent development in contemporary art, but existed in this country long before the Armory Show. I wish you could be here to see the exhibition.

Sincerely yours,

egh-k.  
encl.

Prior to publishing information regarding sales transactions,  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

April twenty-ninth,  
1 9 5 2

Mr. Robert C. Vose, Jr.,  
559 Boylston Street,  
Boston, Massachusetts.

Dear Mr. Vose:

Thank you for sending me the  
snapshot of the Haberle.

While it looks like an inter-  
esting picture, the price takes  
it out of our territory as it  
is sliding up to the Harnett fi-  
gures. Needless to say, people  
prefer the latter.

Sincerely yours,

egh-k.

# DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, IOWA

April 10, 1952

Mr. Charles Alan  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Charles:

Acknowledging your special delivery of April 8th which came yesterday, I have checked with our insurance agent and adjuster who promise prompt action. A copy of your letter was given them. Here are details you may need to know:

Our insurance policy #35041 - Aetna Life Group,  
The Automobile Insurance Co. - through Witmer-  
Kauffman-Evans Co. - Equitable Bldg., Des Moines  
F. M. Wonderlin, Claim Manager.

Re: your report, we had no Dove titled "Out of the  
Window" listed - see copy of invoice.

You should also report damages to Berkeley Express  
and check on condition of paintings on unpacking.

I am writing them too.

Your reference to Soper and Lee is not clear. Are they adjusters  
or restorers? In any case Mr. Wonderlin here authorizes your  
going ahead with Albert R. Lee to facilitate dealings and to satisfy  
you.

I am sorry indeed about the damage: the pictures were in good  
shape in the show and when packed here; and our packers report  
careful handling (though I did not supervise it in person).

We are authorized to buy the Zerbe gouache of Max Beckmann.  
Will you send me a bill of sale made out to the Edmundson Art  
Foundation, Inc. Your list price was \$300.

The Zerbe "Masked Children" and the O'Keeffe oil "Shell" went  
back via Berkeley yesterday. Louise Noun is now trying the Zerbe  
"Collection X#1" in her home and I hope for a sale: will report later.

P.S. She just  
returned it - I will  
not keep it

Best regards,

Hastily,

Dwight Kirsch  
Director

P. S. Enclosed check for the two Shahn prints "Silent Music".

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is reliable if it has been published within 5 years after the date of sale.

May 19, 1952

Mr. Erwin O. Christensen, Curator  
Index of American Design  
National Gallery of Art  
Washington 25, D. C.

Dear Mr. Christensen

Forgive me for being so slow in replying. However, the Henry Clay you referred to was sold by me so many years ago that I had to dig through some of the old records to locate the limited I shall give you below.

This sculpture was found in Philadelphia and in referring to more professional portraits of the period, seems to be an excellent likeness of him and may have been done from life.

The bust is carved from a single piece of Santa Domingo mahogany -- in the full round. When I purchased it in Philadelphia I was advised that the owner at that time had found it originally in New York City in the possession of a private family, but no further information was obtainable.

Mrs. Stanley Resor of Greenwich purchased it in 1933, and our records indicate that the bust was on exhibition at Vassar College, March, 1933; at the Folk Festival in Washington, April, 1939; and at Marshall Field, Chicago in February of 1943.

I am returning the data on the Henry Clay - Hudson River Boat Figure since we have already typed it.

sincerely yours

BOKla

ddew coajaw .L .sm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 20, 1962

-two off has antiques set above in the same  
show a al event posses ed at yester as two men  
to each other of artel team now has ,baude venus  
• Meurtu

Mrs. J. Watson Webb  
Shelburne  
Vermont

MISS V. WATSON WEBB

Dear Mrs. Webb:

I am simply delighted with the snap shots of the Pineapple Post. The introduction of the telegraph pole in conjunction with this was rather amusing and I shouldn't be surprised that you suggested this juxtaposition to the photographer.

ELMER

I am returning three of the snap-shots to you as you requested, but am holding on to one -- with your permission I hope -- to place in the catalogue envelope together with the photograph of your Pineapple.

For your information I had a chat with Francis Taylor of the Metropolitan Museum about the Eagle and several other objects in the collection. There seems to be some complications because of Mrs. Rockefeller's name attached to the transfer from the Museum of Modern Art. However, he will get in touch with me in a week or so after he makes some gentle inquiries. Actually there are not very many items since none of the weather vanes in the group compare with your best vanes. There are only four objects which are unique -- the large Eagle, the Seated Woman, the superb Rooster which is reproduced as a frontispiece in Jean Lipman's book on American Folk Art, and the Portrait of Henry Ward Beecher.

Now that you have this enormous collection of decoys I have just found two large ones which are really extraordinary. I am sending them to storage but shall mail you a photograph just for the records. You really don't need any more but that will be left to you entirely. I don't want to tempt you but I do want to keep you informed so that you know what comes up before anybody else sees it.

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archivist is living, it can be assumed that the information may be published 60 years after the date of sale.

April twenty-fourth,  
1 9 5 2

Mr. Robert Bruce Inverarity,  
International Museum of Folk Art,  
Santa Fe, New Mexico.

Dear Mr. Inverarity:

As you probably know, Miss Bartlett and I have had some correspondence regarding a prospective collection of American folk art. She advised me that the scrap book I organized for her as a suggestion for a cross-section was forwarded to you.

I am sure you will realize how much work has gone into this kind of a tentative catalog and how expensive the photographs are at present. Thus, I am writing to ask whether you would be good enough to return the book after you have had an opportunity to study it and to make notes.

Of course I am very eager to get your reaction to the material. It is hard for me at long distances - without seeing the other collections already existing - to determine what type of American folk art would be most suitable. I also had to bear in mind that a few of the famous names like Hicks, Stock, etc., would be out of the question because of the inflated prices these pictures now fetch. On the other hand, many of the still unidentified pictures compare most favorably in quality.

I do hope you will have occasion to be in New York sometime in the near future.

Sincerely yours,

egh-k.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April sixteenth,  
1 9 5 2

Mr. Lawrence Fleischman,  
19480 Burlington Drive,  
Detroit, Michigan.

Dear Mr. Fleischman:

The Marin oil was shipped Friday in a separate crate and we have insured it on our own policy, thus saving you some expense. Since the others are glassed, we are having them packed in another container. We don't want anything to happen to any of the pictures - and certainly not to my favorite Marin oil. I hope you will be pleased with the new mat on the Marin watercolor. It certainly is a great improvement from my point of view, and the Breinin really looks superb in its new setting.

What I really want to say is that your visit was a very rare experience. It is not a frequent occurrence to meet someone who really responds to paintings as you do and it gave me great pleasure.

By sheer coincidence, McKinley Helm dropped in the afternoon Marin was in the showroom autographing the catalogue for you. Thus you have two autographs. I hope you will be pleased.

When you and Mrs. Fleischman plan to be in New York again, why don't you give me some notice and we can arrange for a drink or dinner here so that you may meet Mr. Marin. It will be an experience, I can assure you, as he is one of the most remarkable persons, as well as an artist.

My very best regards to you both.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May twenty-second,  
1 9 5 2

Mrs. Ruth Lawrence,  
The University Gallery,  
University of Minnesota,  
Minneapolis, Minnesota.

Dear Mrs. Lawrence:

As you know, a number of the folk art objects I sent to your exhibition were removed from my house in Connecticut. Now that I am about to go back for the summer I should very much like to return these to their native habitat and am, therefore, writing to ascertain whether you could remove the following and ship them to me at this address in the very near future. You will note that I am asking for very few in order not to upset your show.

Watercolor	#13	✓ Charlestown Prison.
"	701	✓ The Royal Psalmist by Lucy Douglas.
"	676	✓ Watermelons.
Fractur	1233	✓ Double Headed Eagle.
Velvet	38	✓ Fruit in Waterford Glass
"		✓ Bowl.
"	897	✓ The Full Basket.

The other objects may remain longer if you so desire, as I am taking out some other pictures and sculpture to the country to replace all but the few listed above.

I am eager to know how this collection has functioned in Minneapolis and whether there has been any publicity material about it.

I hope you are well and are planning to be in New York during your vacation. It is always nice to see you. I shall be here until the latter part of June and will be back at work after Labor Day.

Sincerely yours,

egh-k.

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The Downtown Gallery  
32 East 51st Street  
New York, 22, New York

Attn. Mrs. Edith Halpert

Dear Mrs. Halpert:

I have just returned home after a four month's absence and today our carpenter is building the boxes for the Ben Shahn and Stuart Davis paintings. I am sure we will get them off via railway express before evening. They should be in your hands within the next seven or eight days. I enclose a little invoice for them to keep the matter straight. This is according to your letter of February 21st.

Sincerely yours,

jag/s

April 1, 1952

J A N d e G R A U F F

Home: 01900 S.W. Palatine Hill Road, Portland 1, Oregon • Telephone: Circle 8903

Office: Gresham, Oregon • Telephone: Gresham 5934

New York State Historical Association  
Cooperstown, New York

JANET R. MACFARLANE  
CURATOR

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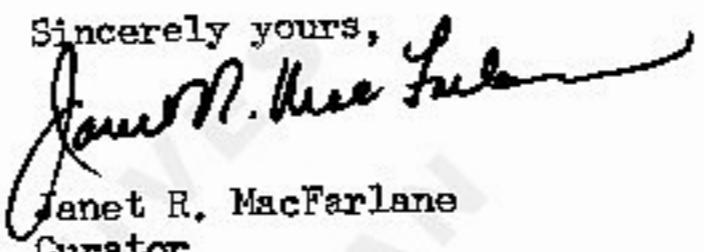
May 2, 1952

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Will you send us, with bill, a glossy 8" x 10"  
photograph of the female Centaur, item #1035, which Dr.  
Jones thinks is by the same carver as our sea serpent,  
from the Isabel Carleton Wilde collection?

Sincerely yours,



Janet R. MacFarlane  
Curator

JRM:rr

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

135-30 Grand Central Way.  
New Hyde Park, New York  
May 4, 1952

Mr. Charles Allen  
The Downtown Gallery  
32 West 51 Street  
New York 22, New York

Dear Mr. Allen:

Enclosed you will find my check for \$25.00 to cover a  
down payment on Lipschitz's "Wreath". I trust you  
will find the amount satisfactory.

If you are agreeable I would like to recall the balance  
in monthly payments of \$20.00, due on the 15th of each  
month.

This arrangement will, I believe, conform to our contract  
regarding payment of art, which will be so mutually  
agreed upon can be worked out.

Cordially,  
*Grant T. Jacks Jr.*

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April thirtieth,  
1 9 5 2

Mrs. Jacob Rand,  
91 Central Park West,  
New York, N. Y.

Dear Mrs. Rand:

I am sorry I did not succeed in getting you on the telephone last week and am, therefore, writing in response to your letter.

Thank you for enclosing the checks. I am sure you realize in what an uncomfortable position I was placed when writing to you and I know, too, that you understand why I have to be businesslike even with people I like so much. If I owned the objects directly, there would be no problem; but since I act merely as an agent, I have to follow through my responsibility.

Perhaps sometime in the near future, when everything is organized and business begins to boom, you will find just the Shahn you want for your collection. I shall certainly make every effort to help you.

With best regards,

Sincerely yours,

egh-k.

**Mr. Jerry Rykters**

see 1.0 vial

Mr. Louis Guglielmi  
1430 Second Avenue  
New York, N. Y.

Mr. Yasuo Kuniyoshi  
30 East 14 Street  
New York, N. Y.

Mr. Jack Levine  
97 St. Marks Place  
New York, N. Y.

Mr. John Marin, artist and no whale expert, is located  
243 Clark Street, at end of end street which runs through  
Cliffside, New Jersey, and enjoys the most beautiful

Mr. Ben Shahn, who you know from the excellent  
Roosevelt

**Republikanische Partei und ihr Vorsitzender**

Mr. Charles Shaefer said word of my to Mr. David Lane, so you can understand better now, as to why Irvington-on-Hudson, New York, is now as quiet

If the art business were not so active (and thank heaven it is), I would really gladly do my best to see you and to take a good look at it - and to see you and Mary. Instead, I am very busy selling off some of

As you can see, the first two rows of the table show how the `getLabeledTable` method handles the first two rows of the input table. The third row is omitted because it contains a label that is not present in the input table.

2021

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TOM SAWYER

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• Y . M . १९०५ मेरी

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April eleventh,  
1 9 5 2

Mr. E. P. Richardson, Director,  
Detroit Institute of Art,  
Detroit, Michigan.

Dear Mr. Richardson:

It was very good of you to suggest that the  
Fleischmans visit this gallery. You will  
probably hear of or see the results.

While we are always grateful for such recom-  
mendations, in this instance I want to express  
my special pleasure in meeting these two young  
people. Showing paintings is a matter of course  
in a gallery and we are well aware that the re-  
sponse varies considerably, with a smaller num-  
ber really sensing the intrinsic quality of a  
work of art. The Fleischmans are really quite  
exceptional in this respect. In spite of their  
limited experience, they have an innate feeling  
about the basic contribution of an artist. It  
was really a joy to work with them.

And so I thank you. I hope that you will ap-  
prove of their selection.

Sincerely yours,

egh-k.

May 18, 1952

Mr. Frederick S. Wight,  
Associate Director  
The Institute of Contemporary Art  
138 Newbury Street  
Boston 16, Massachusetts

Dear Mr. Wight:

I was very pleased to hear the latest news on the catalogue,  
and while I have no color prejudices, I adore green lights.

Unfortunately we have lost sight of Mr. Muhlenberg who owns  
one of the Kings. However, there is a superb example, of  
which I have no photograph but which I know is obtainable —  
in the collection of Dr. Milton Kramer at 277 Park Avenue.  
It is just called "The King" and is the same size as the  
other group. If you will write to Dr. Kramer I am reasonably  
certain that he will cooperate.

The blanks you sent me have been properly filled in and are  
now enclosed. I want to call your attention to one painting  
for which we received two blanks. Your secretary evidently  
split the title, but we plan to ship the painting as a unit,  
and therefore corrected the information. I am referring to  
"Improvisations in a Greek Key".

Mr. Zipkin and Mr. Neuberger both called to ask us to get  
photographs made for them, and I shall include them with  
our list, together with a bill. Where we have already sent  
you one print, we shall send you only another, instead of  
two more, unless you want some additional copies for some  
other purpose.

If there is any other information you require, please do  
not hesitate to call on us.

I talked with Mr. Aldrich recently and finally convinced  
Stuart Davis to accept his invitation to serve as a juror  
in Boston. I think you will enjoy meeting him. I am sure  
he will be delighted to know you.

And so, my best regards.

Sincerely yours

EOM:la



MORRISTOWN 4-0402  
RAILWAY EXPRESS AGENCY

MRS. PAUL MOORE  
HOLLOW HILL FARM  
CONVENT, N. J.

May 9, 1952

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from both artist and purchaser involved. If it can't be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Dear Mrs. Halpert:

It was very good of you to write me about the art director, Thomas Parker, and I feel very apologetic that I haven't gotten in to see you and talk about him but I have a sick husband. Also, two or three other candidates are under consideration and you know how slowly things move, so we will simply have to hold off for another month or so.

Thank you very much for taking such an interest. It is very helpful to feel that you are a friend of the Four Arts. I certainly will keep Mr. Parker in mind and will hope to let you know our decision shortly.

With best wishes and regretting that I have not been able to get in, I am

Yours sincerely,

*Tammy X. Moore*

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

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May twenty-third,  
1 9 5 2

Mr. W. A. Gumberts,  
R & G Furniture Company,  
116 Main Street,  
Evansville 8, Indiana.

Dear Mr. Gumberts:

I am sure you could not want me to lose a bet. My ego would be reduced to practically nothing.

While this might appeal to a number of the clients, it does not to me. To get to the point - I bet that you, as a terrific business man would put over a number of sales and you can't fail me now.

In order to help you make one, I am sending, under separate cover, several photographs of Marine to fit into a high school budget. Incidentally, I am very fond of High schools, too.

As several of the prints are not available at the moment, I am having them made and they should follow early in the week.

My best regards.

Sincerely yours,

egh-k.

Sect 1 S 362

Mrs. J. Watson Webb

me to express appreciation and affection, but I am sure you realize how I feel about you and the museum.

**ANSWER**

ଶ୍ରୀମଦ୍ଭଗବତ

Digitized by srujanika@gmail.com

...and don't you like to see people like us, when  
one's .H. M. can't get out now without getting into  
bed as a ,complaining little bird even I am not fit to  
, because I am not

**ECKLE** *teufelsgesetzliche und gesetzliche Straftaten im I  
-staat. Ausführliches Gesetzesbuch nach dem dritten*

and "the art of being a man" was meant to be taught you at "Gateshead" and not gifted to everyone born with it even though you have been born with it, as I said. You will find that the best of men have been born with it.

The air outside was like I have never experienced before.

The last sentence of the original letter — *In meogenesis preceding two weeks* — appears to help out in the same way. It is evident that the author of the letter has in mind the same kind of process as the author of the first letter, and that this process is to be regarded as a cause of brownish wool.

Leave you now. I have a lot of noise now and I will  
attempt to keep you up to date with what has  
been done and what is still needed even though I have  
not been able to get much time off work.  
I am still working on the new model to fit into our  
present needs at the moment but this will need to be  
done as soon as possible and I hope to have it ready  
in time for the show in May. I will let you know when  
it is available and if you would like to see it before  
it is finished you can come and have a look.

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it can be assumed  
that the information was published after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
can be published 60 years after the date of sale.

April 4, 1962

Mr. Angus G. Wynne, Jr.,  
4000 Miramar Drive  
Dallas, Texas

Dear Mr. Wynne:

I have just received a copy of The Daily Times Herald outlining the new plan of your organization called "Young Collections". May I congratulate you on this splendid idea. Being in an excellent position to view the general activities throughout the country, I know how effective your plan will be, and also realize that it will have a stimulating effect nationally, particularly for its departure from the routine of package collecting patterned on standard names and price prestige.

In our twenty-five years of existence, we have encouraged adventurous collectors by continuously presenting new creative artists, thus making it possible for the collectors to speculate on his own taste and judgement within the most limited budget. A catalogue of the current show, as well as the announcement of the Ground Floor Room, are enclosed. These explain the policy. You may have seen the spread in LIFE Magazine.

In addition, I am enclosing a catalogue of the Spring Exhibition which includes our "Old Masters" most of whom were selected by us originally under the same circumstances.

When you are in New York I hope you will come in and see this cross section of American art. It will be a pleasure to meet you.

Sincerely yours

W.O.D.J.A.

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May 20, 1962

Mr. Alexander Tillotson, Director  
The Mulfane Art Center  
Topeka Kansas

Dear Mr. Tillotson:

It was very nice to hear from you.

I can well understand the amount of work involved at the Art Center and just mentioned the letter in passing. I am sorry that Nat mentioned it at all.

It must be pretty discouraging as you say, to work in a vacuum and you have my sympathy. If there is anything I can do in the future please do not hesitate to call on me.

My best regards.

Sincerely yours

Betha

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

April twenty-second,  
1 9 5 2

Mrs. E. G. Carlisle,  
The Shelburne Museum,  
Shelburne, Vermont.

Dear Mrs. Carlisle:

Several days ago the truck picked up a few  
objects for Mrs. Webb and I shall send you  
very shortly the data on the material not  
sent to you previously.

I am enclosing copies of my catalog pages  
so that there will be no mistake about the  
numbers. Where we are sure of the specific  
use in the case of eagles, I am filing the  
photographs in that classification. For in-  
stance - *E Pluribus Unum*, which was a stern  
piece, should definitely remain in the ship's  
figurehead and other decoration group. The  
cross-section of the new numbers that you have  
given will work out very nicely.

There is a new sheet on the Skillen head,  
which has additional data, and I would like  
to get the size of the same, PM-9, a slip for  
which I am enclosing.

Before long you will also receive the trade  
sign sheets.

My best regards.

Sincerely yours,

egh-k.  
encls.

P.S. Did you receive the sheets on SS-8,  
General George Washington?

April 4, 1962  
Museum of Art  
Filed April 1962

Miss Florence Dibell Bartlett  
70 East Cedar Street  
Chicago 11, Illinois

Dear Miss Bartlett, your question as to what we do with old art from time  
ago you will not

Thank you for your letter.

The objects you have under consideration are listed below  
together with the special museum prices:

936	Eagle on Ball	\$285.
1006	Soaring Eagle - Weathervane	380.
966	Horse - Weathervane	195.
206	Fighting Cock - Weathervane	700.
676	Girl with Bird - Oil	750.

BLWDE

Rec'd  
LW

Early this week I went to the Antiques Exhibition at the  
Armory and once again realized how fortunate I am to have  
purchased most of my object so many years ago, before the  
current widespread interest. The most commonplace weather-  
vanes, mass produced by Fiske Cushing and other manufactur-  
ers of the late 19th century, were termed anywhere from  
\$350 to \$1800, and I saw nothing that I considered of  
museum quality and came away with nothing but a very hand-  
some decoy bird. The material, including sculpture and  
paintings, are just not to be had anymore. Of course I am  
referring to objects of aesthetic quality. In view of this  
fact, as well as the fact that we are receiving continuous  
requests from art museums in the country for either paint-  
ings or sculpture, I would suggest that you ear-mark the  
cross section that you would like to have eventually. We  
would be glad to set it aside or send all the material at  
once and arrange for payment over a period of years. Since  
I own all the objects outright, I do not have to make any  
payment and can therefore wait. I do not want to rush you  
into this, but it is merely a suggestion to make it possible  
for you to have a collection and at prices far, far below  
the current and future market.

When Mr. Inverarity is through with the books, I hope he

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may be published 60 years after the date of sale.

April seventeenth,  
1 9 5 2

Mrs. Symeon Karlen Weiss,  
67 West 55th Street,  
New York 19, N. Y.

Dear Mrs. Weiss:

I read your very interesting letter.

While I should like to be cooperative,  
you will appreciate the fact that with  
several hundred requests to look at pic-  
tures - as a result of the LIFE article -  
it is impossible to carry on my regular  
activities - and I have, therefore, had  
to be less obliging than we usually are.

First of all, with the addition of nine  
artists simultaneously, we will not be  
in a position to take on any artist for  
at least two years. Thus, I would sug-  
gest that you communicate with one of the  
many other galleries in New York dealing  
with American art. There are about thirty-  
five as of this date concentrating on na-  
tive talent and I am sure that you could  
make a connection.

Sincerely yours,

egh-k.

April 4, 1962

Mr. Foster Yancey  
4669 Edmondson Avenue  
Dallas, Texas

Dear Mr. Yancey:

I have just received a copy of The Daily Times Herald outlining the new plan of your organization called "Young Collections". May I congratulate you on this splendid idea. Being in an excellent position to view the general activities throughout the country, I know how effective your plan will be, and also realize that it will have a stimulating effect nationally, particularly for its departure from the routine of package collecting patterned on standard names and price prestige.

In our twenty-five years of existence, we have encouraged adventurous collectors by continuously presenting new creative artists, thus making it possible for the collectors to speculate on his own taste and judgement within the most limited budget. A catalogue of the current show, as well as the announcement of the Ground Floor Room, are enclosed. These explain the policy. You may have seen the spread in LIFE Magazine.

In addition, I am enclosing a catalogue of the Spring Exhibition which includes our "Old Masters" most of whom were selected by us originally under the same circumstances.

When you are in New York I hope you will come in and see this cross section of American art. It will be a pleasure to meet you.

Sincerely yours

schla

PENNSYLVANIA COLLEGE FOR WOMEN  
PITTSBURGH 32, PENNSYLVANIA

Bur  
Ani  
Feder  
Crawford

April 2, 1952

Miss Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

We should like to find a painter to serve for one year as Artist in Residence at Pennsylvania College for Women. I am writing you in the hope that, with your many contacts in the art field, you may be able to help us. Perhaps one of the painters associated with your gallery might enjoy working on our campus. This year we were able to bring Roy and Johana Harris to Pittsburgh as composer and pianist in residence and the relationship has been most fortunate for us and I think happy for them.

We shall need someone to teach two courses in painting. This would involve nine hours a week in the studio; classes would probably be scheduled on three afternoons with a student enrollment of approximately 12. However, there would be no other commitments, no committee-work, meetings to attend or extra-curricular activities so that the artist would have a great deal of time to pursue his own painting. The salary would be in the neighborhood of \$4,000 for the school year, from September 15, 1952 until June 1, 1953.

P.C.W. is a small, liberal arts college. The campus is very beautiful and rather rural in character although it is centrally located and near the Carnegie Institute. There is a great deal of cultural activity here and The Associated Artists of Pittsburgh is one of the best regional art associations in the country. I have personally found the city most stimulating and an interesting place in which to paint.

Paul R. Anderson, President of the College, will be in New York on Monday, April 7. He will call on you

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April twenty-second,  
1 9 5 2

Mrs. Paul Moore,  
Morristown,  
New Jersey.

Dear Mrs. Moore:

In your recent letter in connection with the Society of the Four Arts, you mentioned that you were planning to appoint an art director.

If you are receiving suggestions, may I add one? The person I have in mind is Thomas Parker, who is director of the American Federation of Arts and who is now eager to make a connection with a smaller and less involved institution.

I worked with him some years back and feel he is ideally equipped for the job you have in mind. If you wish to communicate with him, his address is 3301 Cameron Mill Road, Alexandria, Virginia.

Sincerely yours,

egh-k.

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CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
PITTSBURGH PENNSYLVANIA

GORDON BAILEY WASHBURN  
DIRECTOR

April 30, 1952

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

How can I resist that red carpet? As a matter of fact, I am coming to New York on May 18, and plan on staying through the 23rd. Will one of those days suit you? I am hoping particularly to find a really special Ben Shahn. Gordon liked "Labyrinth" but he would prefer something not exhibited before.

Let me know your appointments stand for that week.

Faithfully yours,



John O'Connor, Jr.  
Associate Director

O'C D

331 A.M.R.A

Lt. Harry McInvaill, Jr.

P.S. I forgot to tell you about the two pictures which you asked about specifically. The Karpachoff painting is a black and white enamel painting and is still in his possession although we own it. He will take it with him immediately after the photographers left because he was preparing for two one man shows; one in Washington and one in Baltimore. The latter will be given within the next week or so. The price of the painting is \$225. His work has similar character as you can see from the large reproduction, but he has an infinite variety of ideas and materials and fascinating color and organization. As far as I can see he is frankly an expressionist and his painting to whom "Paris" was borrowed quite some time ago by Beaubien the Museum of Modern Art which is including a large group of Katzenbach's paintings in their forthcoming exhibition of "15 Americans". We had quite a large one measuring 62 x 36 inches that has already been sold. The majority of his paintings are much smaller and range in price from \$50 to \$300 with just a few exceptions.

11 prime oil on canvas paintings to date since 1946 as I have dated were done during adolescence. Some of them are not good and not many but some are quite good and the noticeable qualities are a certain sense of life and movement and a certain kind of color and at the same time a certain rhythmic quality that is hard to put into words but is like a kind of music.

Two very good ones of brownish rock structures I consider very fine examples. One is an early painting done in a very primitive style of the mountains not yet refined from at the moment not yet

good work

about 1946

ENCL

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may be published 60 years after the date of sale.

April eleventh,  
1 9 5 2

Dr. A. Kanoff,  
80 Linden Boulevard,  
Brooklyn, N. Y.

Dear Dr. Kanoff:

I am enclosing the prospectus of the Skowhegan  
School, with all the necessary information.

Frankly, I was a little surprised at the pri-  
ce until I realized that the fee included  
board and room. There are a number of scholar-  
ships given, but I suppose it is too late now.

If your niece decides to go there, I shall be  
glad to talk to Mr. Cummings, whom I know  
very well and I shall ask Jack and Rafe Levine  
to keep an eye on her.

Charles heard me dictating this note and sugges-  
ted that I tell you that the small Shahn has ar-  
rived and I can add that it is a beauty. We  
shall hold it for you secretly put away.

My best to both of you.

Sincerely yours,

egh-k.  
encl.

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# The Society of the Four Arts

FOUR ARTS PLAZA  
Palm Beach, Florida

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GARDEN  
MRS. FRANK N. MORTON

April 7, 1952

Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Sirs:

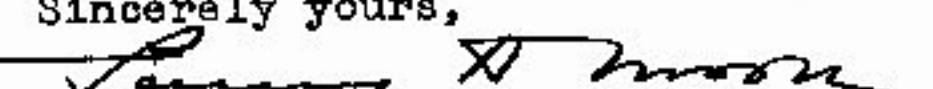
On behalf of the Committee and myself, I am writing to thank you for the loan of the five paintings for our "Two Centuries of Flower Paintings" Show, which has just closed, and they are on the way home. A catalog has been sent you under separate cover.

I wish you could have been here for the opening, as it was a very lovely occasion. A number of very artistic ladies - either members of the Garden Club or friends of the Four Arts - were asked to do decorative arrangements to enhance the Preview, and there were many unusual and artistic arrangements, which added greatly to the decor of the rooms and the entrance hall. The first week-end we had the largest attendance we have ever had at any exhibition, and we were lucky in making quite a few sales during the show.

We have very exciting plans for next season and hope to have an Art Director in residence. We have not yet selected one, but have great hopes of locating someone who will help us continue to build up our Art Committee of the Four Arts.

Again, with appreciation for your help, I remain,

Sincerely yours,

  
(Mrs. Paul Moore)

Chairman  
Painting and Sculpture Committee

M J

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April sixteenth,  
1 9 5 2

Mr. Coe Kerr,  
Knoedler and Company,  
14 East 57th Street,  
New York, N. Y.

Dear Mr. Kerr:

In going through my records, I just  
came across a note to the effect  
that you had not returned the water-  
color by de la Fresnaye, which you  
borrowed during your exhibition.

Has it returned from the tour?

Sincerely yours,

egh-k.

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April fifteenth,  
1 9 5 2

Mrs. Helen M. DeNiro,  
136 Durston Avenue,  
Syracuse, N. Y.

Dear Mrs. DeNiro:

It was good of you to write.

Although the work of your son sounds very interesting, we cannot, at this time, consider any other artists since we added nine simultaneously.

Furthermore, I note that your son is having a show at the Egan Gallery, I am sure he will be taken care of there.

Sincerely yours,

sgh-k.

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[REDACTED]

April fifteenth,  
1 9 5 2

Miss Helen Breger,  
1012 Chenery Street,  
San Francisco,  
California.

Dear Miss Breger:

Thank you for your letter.

While we are always interested in seeing the work of artists, young or old, we are not in a position to make any additions to our list at present.

As you have probably read, we added nine artists simultaneously and it will be a long time before we can consider anyone else. However, if you have photographs of Ester Hamerman's paintings, I would suggest that you communicate with the St. Etienne Gallery, 46 West 57th Street, who promoted Grandma Moses and who are now adding quite a large group of so-called primitives.

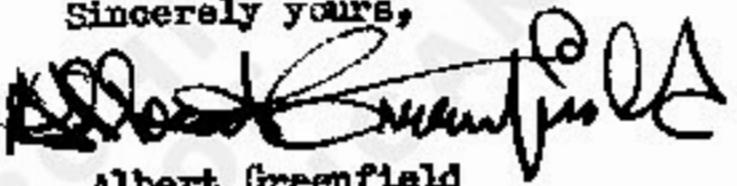
Sincerely yours,

egh-k.  
encls.

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I work in tempera and inks. My work is completely automatic - each an emotional expression, perhaps stimulated by my past experiences. For many years I had been exhibiting photographs that I made during the course of 14 trips to South America and the Caribbean. These were shown at many galleries and museums including the Los Angeles County Museum, Brooklyn Museum, San Diego Fine Arts Gallery, Joslyn Memorial, Omaha Nebraska, ~~Philadelphia~~ and the Smithsonian Institution, in Washington, D.C.

Sincerely yours,



Albert Greenfield

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May twenty-eighth,  
1 9 5 2

Mrs. Saul Schluger,  
2600 Boulevard,  
Jersey City, New Jersey.

Dear Mrs. Schluger:

New Jersey must have many added attractions to compete so completely with the Downtown Gallery. Where have you guys been?

Since I am planning to leave for the summer in the very near future and hope to coax you out to visit me in Connecticut, I am writing to see whether we can't get together sometime next week. How about dinner Tuesday or Wednesday of next week? Do let me know which is convenient. It will be swell to see you again and in the evening there will be no interruptions.

Sincerely yours,

egh-k.

Mr. Robert Bruce Inverarity,

Now we're the Queen of the tiger.

CELESTE: You got a choice, Will. You can give me... or if I'm allowed to say, objects which I've given you the greatest respect, greater than your title, or the hundred thousand pieces. We might as well hope the world is not out

for the same lesson. Sincerely yours,  
With deepest affection since I have been writing you  
we expect to have I am anxious to see you again.

the antislavery movement to be a factor in the coming of the Civil War.

from and rejected.  
John said I need to make better for ourselves  
and we get along first and then the rejection of

DEAN R. TAYLOR

DEPARTMENT OF STATE  
U.S. GOVERNMENT PRINTING OFFICE 1904  
100000 COPIES

When you get a telephone, will you just get me an  
old fashioned telephone?

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April 4, 1962

Miss Miriam Page  
Special Editorial Departments  
QUICK Magazine  
408 Madison Avenue  
New York 22, N. Y.

Dear Miss Page:

I am enclosing the release required by your legal department.

So that you do not receive hundreds of letters from bird fanciers objecting to the attribution as "Pheasant", it might be a good idea to indicate that it was an imaginative conception of a pheasant. If you will examine the photograph you will note that the head of the bird has no relation to the pheasant family but is more like an eagle.

Sincerely yours

ECHla

Mrs. Holforth

April 10 - 52

Dear Madam.

The Valentine came  
from an Old Family in Lebmon  
Co. Pa. and the fine Old  
music book, was brought here  
to my Home, from what I  
know about these books, they  
were made in Northhampton  
and Bucks Co. Pa. Most of  
them came from these 2 Counties  
in fact. They are very scarce  
now, believe me. Respect.

(over)

C. M. Neffner

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
[REDACTED] years after the date of sale.

April 18, 1952.

Miss Frances Sherwood,  
Wheaton College,  
Norton,  
Massachusetts.

Dear Miss Sherwood:

We will be glad to lend you a small painting by Robert Knipschild for your exhibition.

Will you please let us know the exact dates and also give us shipping instructions. Of course we will expect you to pay for all packing and transportation charges, as well as insure the painting from the instant it leaves this gallery until such time as it is returned to us in good condition.

According to your letter, the exhibition is to take place very soon. Therefore, I would suggest you send me this information by return mail.

Sincerely yours,

ca-k.

WORCESTER ART MUSEUM  
55 SALISBURY STREET  
WORCESTER 2, MASSACHUSETTS

TELEPHONE 2-4678

April 19, 1952

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 55th Street  
New York 22, N.Y.

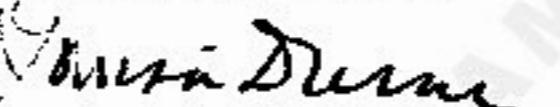
Dear Mrs. Halpert:

I am very sorry such a long time has had to elapse since you wrote me of your pair of portraits which you feel might be the work of Jeremish Paul. I have been snowed under preparing an exhibition of contemporary Massachusetts crafts and have not been able to spare a moment for a sensible consideration of your inquiry.

I now return to you your picture together with a photograph of ours. We only have one. If this was ever one of a pair I have not seen the other. It seems to me this is the best answer. I do not think, and I believe you will agree with me, that the two pictures are by the same hand.

Actually I have never been completely sure that our picture is the work of Paul. I enclose a letter that I wrote in 1948 to a man in St. Louis who was studying Paul and wished to reproduce our picture. The Mr. Dickson referred to is, of course, H. E. Dickson of The Pennsylvania State College, State College, Penn. Perhaps either of these men would have worthwhile opinion to offer.

Sincerely yours,



Louisa Dresser  
Curator

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may be published 60 years after the date of sale.

Thomas B.  
April 14 1952

Mr. Edith Halpert  
32 East 51 Street  
New York 22, N.Y.

Dear Mr. Halpert

Please accept my  
sincere congratulations for  
the wonderful work you have done  
to lift real artists to fame.

Cordially,

Albert Stane

# Clark & Gibby

INCORPORATED

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20 EAST 41st STREET  
NEW YORK 17, N.Y.  
OREGON 9-2130

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
published 60 years after the date of sale.

April 7th, 1952

Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

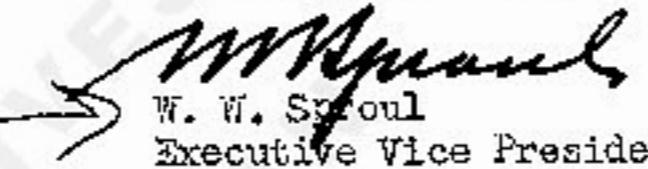
Dear Miss Halpert:

Thank you for your letter of April 14th in which you  
comment on our advertisements in the New Yorker magazine. We are pleased  
that you noticed these advertisements and took the trouble to write to us.

I am passing your letter on to our designer-decorator,  
Mr. Frederick Meigel, with the suggestion that he visit your gallery to  
become better acquainted with your paintings.

Very truly yours,

CLARK & GIBBY, INC.

  
W. W. Sproul  
Executive Vice President

WMS:f

# Quick

485 MADISON AVENUE, NEW YORK 22, NEW YORK  
MURRAY HILL 8-0300

viser to publishing information regarding sales transactions,  
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April 1, 1952

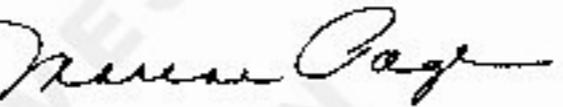
Mrs. Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Would you please sign the enclosed release  
for the carved weathervane which is going to appear  
in the May 12th issue of QUICK. This release is  
required by our Legal Department.

Thank you very much.

Sincerely,



Marian Page  
Special Editorial Departments

Enclosure

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established after a reasonable search whether an artist or  
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98



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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May twenty-seventh,  
1 9 5 2

Mr. Edward J. Gallagher, Jr.,  
3501 Ednor Road,  
Baltimore 18, Maryland.

Dear Mr. Gallagher:

It was nice to talk to you again today and I am very pleased that you have decided on one of the most important examples by Arthur Dove and on the "Bull Durham" by Stuart Davis. The paintings will be shipped to the Baltimore Museum either tomorrow or Thursday, depending on our packer's disposition.

In the current bulletin of the Museum of Modern Art, listing the latest acquisitions, you will find a reproduction of a companion painting by Davis entitled "Lucky Strike" - also produced during the same year. The painting was somewhat larger and was priced at \$2,000.

We shall do nothing about the billing until you advise us how you wish this treated - either billed as a unit with a notation that the payments may be divided between 1952 and 1953 - or billed individually. We shall follow your wishes in the matter.

You may also rest assured that you will get first refusal on any Shahn that becomes available. The moment delivery is made to us we shall have it photographed and send a print to you. I am sure that Shahn will feel as strongly about cooperating with you as Kuniyoshi did and as I do. We all agree that you are doing a wonderful thing for the city of Baltimore and for the many visitors, who will have the privilege of seeing the paintings you are selecting for the collection. A deed of this kind is a great boost to the artists' moral and to the cultural development of America.

Sincerely yours,

ag-k.

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Ready for Inspection

No. 2588Ref 6 Re 32 East 51st St.  
New York City

The Downtown Gallery  
32 East 51st Street  
New York 22, New York



DEPARTMENT OF LABOR  
DIVISION OF INDUSTRIAL SAFETY SERVICE  
THE GOVERNOR ALFRED E. SMITH  
STATE OFFICE BLDG., ALBANY  
NEW YORK OFFICE: EMPIRE STATE BLDG.

New York April 8, 1952

*R. W. M.*  
Receipt is hereby acknowledged of yours of April 7th,  
which has been referred to the proper division for consideration and prompt  
attention.

Yours very truly,

INDUSTRIAL COMMISSIONER

By

*Arthur G. Lovell.*

Director Division of Industrial Safety Service

Form

100-30

rior to publishing information regarding sales transactions, purchasers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April eighth,  
1 9 5 2

Mrs. J. Watson Webb,  
740 Park Avenue,  
New York, N. Y.

Dear Mrs. Webb:

The following excerpt from a letter written by Mrs. Bertram Little on April third may amuse you:

"I was told at the Antiques Show that you had purchased two decoys which sounded very interesting, large cranes, I believe, with paint partially removed. I had hoped I might be able to see them.

If you still have them, would you send me a few details, size, price, etc.?"

News does travel fast! I wrote Mrs. Little and advised her that the cranes were not available and sent her a photograph for future reference. The market sure is getting tight.

Sincerely yours,

egh-k.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

W.H.D

Wednesday  
May 28, 1952

The Midtown Gallery -

Dear Mrs. Halpert:-

Many thanks for your splendid co-operation in getting an outstanding collection of AMERICAN ARTIST - ARRIVED. You can send me the bill for -

YASU-KUNIYOSHI - MR. ACE

AUTHOR DOVE - THE BESSIE

and as soon as we decide on the

~~Stuart Davis~~ Stuart Davis & Duetsch -  
Sent down on approval will let you  
know - Best wishes to you and

Mrs. Alan. Sincerely

P. S. will wait -  
Want good BEN SHAN. Ed. Gallagher -

ior to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

April eleventh,  
1 9 5 2

Mr. I. W. Schwartakopf,  
292 Madison Avenue,  
New York, N. Y.

Dear Mr. Schwartakopf:

They certainly have me spotted in the Department of Housing and Buildings! I am enclosing the last love note.

I believe Lawrence told you that an inspector came by several weeks ago to complain about the bit of brick wall separating the church property from this. He stated that it was leaning and finally agreed that it was not dangerous to anyone but that at some time it should be either removed or straightened out.

As you probably know, I have been away and have just assumed that you had looked at it and advised our porter regarding what was to be done. Of course this may be something else, but I think it might be a good idea to look into the wall situation immediately. There is very little time left since the notice sets the date as April seventeenth.

We certainly seem to be the butt of the Building Department.

Sincerely yours,

egh-k.  
encl.

for publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
archaeologist is living, it can be assumed that the information  
may be published 60 years after the date of sale.

April sixteenth,  
1 9 5 2

Mr. Charles LeClair, Chairman,  
Department of Art,  
Pennsylvania College for Women,  
Pittsburgh 32, Pennsylvania.

Dear Mr. LeClair:

It just occurred to me that President Anderson  
did not pay us the visit referred to in your  
letter.

Upon receipt of your very nice letter, I made  
up a list of prospective artists, who I thought  
would suit your purposes ideally, and communica-  
ted with two of them in order to ascertain whe-  
ther they would be interested in the plan pro-  
posed. The men I had in mind specifically were  
Guglielmi and Crawford, both of whom have proved  
extremely successful as instructors. I was very  
eager to have President Anderson discuss the mat-  
ter with them in person so he could get a reac-  
tion directly.

Will you please let me know whether he post-  
poned his trip or whether some other arrangements  
have been made?

My very best regards,

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May twenty-third,  
1 9 5 2

Mr. Jay Z. Steinberg,  
3750 Lake Shore Drive,  
Chicago 13, Illinois.

Dear Mr. Steinberg:

The current valuation of the painting  
by Dove entitled "Storm Clouds" is  
\$750.00.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions.  
Researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



# WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS	
DE	=Day Letter
NL	=Night Letter
LT	=Int'l Letter/Telegram
VLOE	=Int'l Victoria 27

100 MAY 25

The filing time shown in the Date Line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

KAS 95

K-LMA076 ML PD-LARAMIE WYO 29

CHARLES ALLEN

ASSOC DIR DOWNTOWN GALLERY 32 EAST 51 ST NYK

**WE WOULD DEFINITELY LIKE TO HAVE THE EIGHT BURLIN PAINTINGS  
FOR PERIOD OF FOUR WEEKS JUNE 16 TO JULY 12 WE WILL  
INSURE WALL TO WALL WIRE US TITLES AND VALUES IN ORDER  
THAT WE MAY PROCESS IMMEDIATELY BUDWORTH NORMALLY HANDLES**

**OUR SHIPMENTS.**

**JAMES M BOYLE HEAD OF THE ART DEPT UNIV OF WYO**

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

riker to publishing information regarding sales transactions,  
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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

JAY Z. STEINBERG  
3750 LAKE SHORE DRIVE  
CHICAGO 13, ILLINOIS

✓ 7/27/52

The Downtown Gallery

32 E. 57 St.

New York 22, N.Y.

Gentlemen:

With reference to the above  
recently purchased, will you please,  
for insurance purposes, send me an  
appraisal for this picture.

Very truly yours,

Jay Z. Steinberg

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THE BALTIMORE MUSEUM OF ART  
WYMAN PARK • BALTIMORE 18, MARYLAND

April 18, 1952

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 55th Street  
New York 22, New York

Dear Mrs. Halpert:

Our exhibition, PAINTINGS BY ROBERT KNIPSCHILD, closed on April 16th, and within the next few days we will ship back to you seven of the paintings which you sent down to us for the show.

We are happy to tell you that not only the Museum, but also our Baltimore public was very enthusiastic about this exhibition. There were a number of sales, which I list herewith:

Sold to: Mr. J. Blankford Martenet  
The Charles Apartments  
3333 N. Charles Street  
Baltimore 18, Maryland

SP/Cost

#YY Three paintings: 1. Orange Construction \$150 75.  
#14 2. Pink and Grey \$150 70.-  
#23 3. Heliooptic Motion \$200 00.

PC Sold to: Mrs. Nelson Gutman  
4300 North Charles St.  
Baltimore 18, Maryland

660

One painting: 1. Coastal Structure \$160

80 #74

#70 Sold to: Miss Gertrude Rosenthal  
Baltimore Museum of Art

One painting: 1. Blue Tree Forms \$ 80 *marked*

#71 Sold to: The Baltimore Museum  
Of Art  
Baltimore 18, Maryland

*and bill*

One painting: 1. Meteorological Process \$320

Miss Grasser, in our Accounting Department, will mail you a check to cover these sales. Besides the paintings sold, and the seven shipped back to you, six were returned to Mr. Knipschild.

We are happy that the exhibition was such a success in Baltimore, and the Museum is very pleased with its new accession.

Very truly yours,  
*Jean Bodenstein*  
Mrs. Dietrich Bodenstein  
Registrar

Mrs. J. Watson Webb

Page 50 von

Please dont overdo the rearranging and tire yourself out so early in the season. There is a whole summer ahead, and you must learn to take care of yourself.

द्वारा अधिकारी तथा उपर्युक्त  
संस्थानों

Sincerely yours

Digitized by Google

index .avi 200

123

as now or otherwise will be sent guaranteeing him I  
will -- etc at no particular time find ~~despatched~~ my  
surgeon and will ~~only~~ -- expect I shall find two  
men to investigate and this message of course  
will be forwarded by ~~the~~ ~~same~~ ~~means~~ ~~as~~ ~~before~~

ayooch te mottseeloo amokkohle zifit even hoy tafit woh  
villent ate nolow zedo agrial out bannet bent even I  
two ogatots of merit yutbaas us I .uytterdyswithe  
.abrooer eri rot fast huetgoford a hoy item lisaia  
thaf ed lifw just bud etow yun been thob vilent no I  
ob I bud hoy tappet of daw thob I .uytterdyswithe hoy of  
tarfu wood hoy fast ce bannotak hoy qeed of merit  
.it sees eale uggudua erected on aemoe

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# H E N R Y D R E Y F U S S

4 WEST 56TH STREET, NEW YORK 19, PLAZA 3-8030

HENRY DREYFUS  
JULIAN G. EVERETT  
ROBERT H. HOSE  
WILLIAM P. H. PURCELL  
  
DORIS MARKS  
RITA HART

CALIFORNIA OFFICE  
669 SAN PABOUL ST.  
PASADENA 5, CALIFORNIA

May 1, 1952

Miss Edith Halpern  
The Downtown Gallery  
32 East 51st Street  
New York City, New York

Dear Edith:

Within the next few weeks I am going to be sending Miss Emily Syminton to see you. She does the outstanding job in the Southern California area, teaching art to kids. Miss Syminton herself is a good young painter and has had an excellent background.

For personal reasons she is moving East, and I am trying to help her find her way around and I am going to ask that you give her a few minutes time. I don't know whether you have room for anyone in the gallery, although I think she would be a top-notch person for such a job. However, with your wide acquaintanceship I know you can give her some good advice.

Best regards,

HD:m  
c

TELEVISION AFFILIATE  
KRON-TV

# San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS  
SAN FRANCISCO 19, CALIF.  
GARFIELD 1-1112

RADIO AFFILIATE  
KRON-FM

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May 1, 1952

Dear Mrs. Halpert -

At last, after many delays, my book is falling into shape for the printing, and, with colossal luck, should appear this fall under the imprint of the University of California Press. I should like your permission to reproduce Colossal Luck itself, and hope to give it a full page cut, for I consider this one of Harnett's most important works. In fact, I am hoping to borrow the color plates for this picture used on the cover of Art News for September, 1948, but I cannot ask for these until I clear the matter with you. If, by any chance, Colossal Luck is no longer yours, I should, of course, like to know who has it now.

There is one other point on which I should like your assistance. A long time ago you sent me photographs of two Harnetts of hanging ducks. I am including these in my Harnett catalogue, but I do not know the name of their owner, and this information should be included in the catalogue entries.

The book turns out to be a fairly large production - about 400 pages of manuscript, well over half of them devoted to a critical biography of Harnett. There will be about 150 plates. I should like to send you a copy of the text, but my carbons of the original manuscript, which was completed about a year and a half ago, are now obsolete, thanks to the innumerable changes that have been made in it, and there exists only one copy of the final text. If you would like to see the book in proof, I should be very happy to arrange this.

With kindest regards

Sincerely Yours,

Alfred V. Frankenstein

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or art dealer is living, it can be assumed that the information may be published 60 years after the date of sale.

PHILADELPHIA MUSEUM OF ART

PARKWAY AT 26TH STREET

MEMORIAL HALL  
PARKSIDE AVENUE

PHILADELPHIA 30  
TELEPHONE POPLAR 5-0300

RODIN MUSEUM  
PARKWAY AT 22ND STREET

April 14, 1952.

Mrs. Edith Halpert,  
Director, The Downtown Gallery,  
32 East 51st Street,  
New York 22, N. Y.

Dear Mrs. Halpert:

The famous EPOCH is safely back again! I have your letter of last week with a copy of the total charges. I do not think we will do anything from this end. Of course, it was a worry and it must also have chewed up your show very much.

However, there is no cloud without a silver lining, etc., and surely the resultant free publicity was helpful. Why not put it down to that? But I hope the Express Company doesn't lose things again!

Sincerely,

*Henry Clifford*  
HENRY CLIFFORD  
Curator of Paintings

Job

Telephone: WORTH 4-6998  
Cable Address: COHAUPT

## IRA HAUPT & Co.

*Members*

NEW YORK STOCK EXCHANGE  
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NEW YORK COTTON EXCHANGE  
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COMMODITY EXCHANGE, INC.  
CHICAGO BOARD OF TRADE

111 BROADWAY - NEW YORK 6, N.Y.

BRANCH OFFICES  
99 MADISON AVENUE  
501 SEVENTH AVENUE  
349 EAST 149<sup>TH</sup> STREET  
15 EAST BROADWAY  
BROOKLYN  
1615 PITKIN AVE.

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published 60 years after the date of sale.

April 1, 1952.

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

I just returned from Europe and found your interesting letter  
of March 11th, and regret that I cannot exchange dividend  
shares for American artists' paintings.

However, the next time I pass your place I shall stop in. I  
have been in your gallery a great many times and I am sure  
you will recognize me when I come in. May I be facetious  
and say that the purchase of works by American artists might  
make more money for us than the purchase of dividend shares.

Yours very truly,

*Ira Haupt*

IH:RR

TELEVISION AFFILIATE  
KRON-TV

# San Francisco Chronicle

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SAN FRANCISCO 19, CALIF.  
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May 11, 1952

*Harnett*  
Dear Mrs. Halpert -

Many thanks for your kindness in permitting me to reproduce "Colossal Luck." This is one of Harnett's finest works and the book would have been most incomplete without it. It is the only picture in your personal or gallery collection of which I wish to make a cut, but if the situation should change and I am able to use more, I shall, of course, request your permission before acting.

I should also like to thank you for the photograph and for the information about the two duck pictures. I am looking forward with great interest to the newly discovered Harnett and hope to see it in actuality when I am in New York this summer.

With kindest regards

Sincerely Yours,

*Robert Frost*

**GARLAND ELLIS COMPANY**

*General Insurance and Real Estate*

FORT WORTH NATIONAL BANK BUILDING  
FORT WORTH 2, TEXAS

April 1st 1952

The Downtown Gallery,  
New York City

Dear Mrs. Sulphur:

Thanks for your letter of March 22nd about  
renting of Brewster Cloak.

You might send me on approval one or two  
of sub. Charlotte "Gerb" life osca if possible.  
Do they have to be set in frames? Express  
cost run up that way a good deal.

Very truly yours,

G. Garland Ellis

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# GLAMOUR

THE CONDÉ NAST PUBLICATIONS INC.  
420 LEXINGTON AVENUE, NEW YORK 17

May 2, 1952

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

Thank you so very much for your interesting note and comment on "Joy On 57th Street"—which I have hastily forwarded to Mrs. Phillips with the request that she write to you direct.

In articles such as this we make every possible effort to check and double check--but even so, alas, an occasional error does creep in. If this has been the case in Mrs. Phillips' paragraph on gallery charges, we are truly desolate—and can only say that we hope to attain absolute perfection next time!

Again, thank you so much for your cooperation with us. And incidentally, I do hope you will keep us posted on interesting new artists who may come into your orbit. We very often run picture-caption spreads on new personalities in the various fields, and are always interested in photographing outstanding young talent for our pages.

Sincerely,

*Jane Pierce*  
Jane Pierce  
Feature Editor

JP:pd

May 8, 1962

ddel mssamc .6 .6M

Mrs. J. Watson Webb

Shelburne I find, with pleasure, your letter of May 1, 1961  
Vermont sent me my check last Friday. I am enclosing a copy of the  
check.

Dear Mrs. Webb:

When you were here I forgot to tell you that the  
two photographs were sent me by Mrs. Homer M. Baine  
with whom I have had some correspondence, as we had  
previously planned.

I am therefore enclosing the photographs, together  
with her letter furnishing historical data.

In my estimation these are very good portraits, but  
have the disadvantage of being in the "between"  
territory. That is, they are neither outstanding  
academic paintings of the period nor do they fit  
in with the folk art category. I doubt whether they  
would add to your collection unless you wish to  
include a special department of local material.

The enclosed letter I sent Mrs. Baine is self  
explanatory.

It was fun seeing you both in White Plains and at  
the gallery. Your proposed arrangement -- after  
thinking about it in the quiet of the evening --  
should be an interesting improvement, and I certain-  
ly look forward to seeing the Shelburne again this  
summer.

May I take this occasion to thank you for myself  
and for the artists who will subsequently benefit  
by your generous check. I have hopes that this small  
Foundation will in its tiny way, help toward the  
continuity of American cultural history. To me, the  
link between folk art and Modern Art is very strong,  
and I am convinced that the Shelburne Museum as a  
whole will not only serve as a living document of  
past achievement but will also inspire contemporary  
artists and craftsmen toward higher goals. As you  
have probably gathered, it is very difficult for

for publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

April twenty-fourth,  
1 9 5 2

Mr. Hugo Kastor,  
907 Fifth Avenue,  
New York, N. Y.

Dear Mr. Kastor:

No doubt the museum has advised you  
that the Katamai painting "Paris"  
was purchased for the permanent col-  
lection. We sent a bill at the re-  
quest of Alfred Barr's office.

And so, the matter was settled to  
the satisfaction of everyone in-  
volved.

My best regards.

Sincerely yours,

egh-k.

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Dec. 1962

Mr. Henry Dreyfuss  
909 San Pasqual Street  
Pasadena 5, California

Dear Henry:

It is always nice to hear from you.

Indeed I shall be very glad to meet Miss  
Syminton, and shall make every effort to  
be of help.

It seems quite a long time since your last  
visit and I hope you are due for one and  
will be accompanied by Doris. Meanwhile,  
my very best regards.

Sincerely yours

ECKLA

April eighth,  
1 9 5 2

Mr. Stanley Char,  
3652 Troussseau Street,  
Honolulu 40, T. H.

Dear Mr. Chart:

Thank you for your letter. We are delighted  
that our artists are reaching such distant  
shores. We have received letters from practi-  
cally every part of this country.

Unfortunately, the painting that you selected  
was sold and, as a matter of fact, everything  
by Oscar has been acquired by collectors either  
in New York or elsewhere. The only picture we  
now have is his latest, of which I am enclosing  
a photograph. It is the largest picture that  
he has executed and I believe the best. Because  
of its size, it is priced at \$325. A catalogue  
of the exhibition is enclosed, giving biographi-  
cal data about each of the artists. The LIFE  
article had fairly good reproductions of charac-  
teristic paintings so that you have a good idea  
of what each artist stands for and what direction  
he follows.

In addition to the Ground Floor Room, we have a  
group of major artists whose names are no doubt  
familiar to you. A catalogue of the current show  
is also enclosed. From time to time we shall be  
glad to send you announcements of our exhibitions  
and if you would like to have photographs on oc-  
casion, we shall be glad to forward them to you.

Sincerely yours,

egh-k.  
enclos.

NIGHT JOURNEY  
Pluto. Sent 4/16/52

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Kane

# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW YORK

THE MUSEUM COLLECTIONS

May 20, 1952

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Miss Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

We want very much to keep the exhibition 15 Americans on view through July 27. I hope that we may continue to show Katzman's "Houses of Parliament" and "Horse Butcher" lent by the Downtown Gallery through that date.

Would you be so kind as to ascertain from the owner of Katzman's "Brooklyn Bridge" whether this date is also acceptable to him? As you know, we have never had the name of this owner.

If I do not hear from you, I shall assume that the new date is all right for the three pictures.

Sincerely,

*TZ-LG*

Dorothy C. Miller  
Curator of the Museum Collections

DCM:fr

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April 23, 1952.

Mr. John J. Eshelman,  
c/o Keystone Bag and Burlap Company,  
854 N. Prince Street,  
Lancaster, Pennsylvania.

Dear Mr. Eshelman:

As you requested, I wrote to Miss O'Keeffe in New Mexico and yesterday afternoon I received a telegram from her regarding the painting "Buildings, Lancaster" by Charles Demuth.

As I believe I told you, Miss O'Keeffe was a close friend of the artist and when he died, he willed his oil paintings to her. She has disposed of several paintings, but always for the price she believed Demuth would have asked and always to collectors and institutions which, she feels, would have pleased him. She agrees with you and me that it would make Demuth very happy to feel that the Eshelman Company owned one of his important paintings. He used their buildings as subject matter in so many of these paintings and there is no major example of his work owned in Lancaster. For all these reasons she has agreed to let the painting go for the original price of \$1,200. Under the circumstances, I am following your suggestion and sending you a photograph of the painting under separate cover so that you may show it to the firm to which you hope to present it.

It was a pleasure for me to have met you and I do hope when you are in New York you will pay us another visit.

Sincerely yours,

La-k.

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April twenty-fourth,  
1 9 5 2

Mr. Edgar G. Schenck,  
Director,  
Albright Art Gallery,  
Buffalo 22, N. Y.

Dear Edgar:

Many thanks for your very kind invitation to the opening of your forthcoming exhibition.

Much as I would like to be there, the evening coincides with another event in New York, to which I am committed.

However, I still hope to see the exhibition as it promises to be an outstanding event - and it is always a great pleasure to see you.

Sincerely yours,

egh-k.

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May 19, 1952

Mr. Churchill P. Lathrop, Director  
Carpenter Art Galleries  
Dartmouth College  
Hanover, New Hampshire

Dear Mr. Lathrop:

Thank you for your letter.

We are very pleased that you have decided to retain for your collection the superb drawing "Brown Stone Front", and we are inclosing a bill as you requested.

Ben Shahn spoke at length about his very delightful visit with you and I look forward to sharing his experience sometime in the summer on my way to Shelburne, Vermont.

Of course I shall communicate with you in advance to ascertain whether you will be in Hanover at the specific time.

Sincerely yours

EDW.L.

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CHICAGO 3, ILLINOIS

CHAIRMAN OF THE BOARD

April 29, 1952

Miss Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

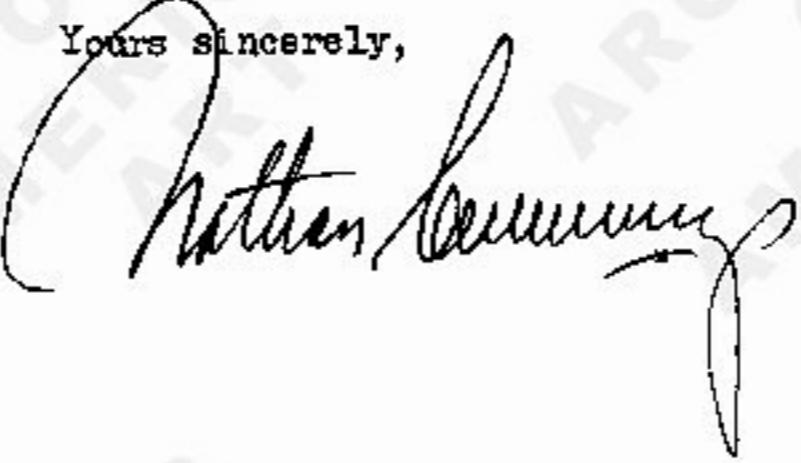
Dear Miss Halpert:

Please accept my apology for the delay in acknowledging your very nice letter of February 9. The information you have been given to the effect that my collection was that of European artists exclusively is incorrect because we do have some American things - although I confess that the collection is predominantly French.

When your letter arrived at my home, we were in Mexico on vacation, and since our return I have had the very sad experience of losing my wife, who died on Sunday evening, March 30.

I am putting your address in my New York file and sometime in the future I will drop in at your gallery and have the pleasure of personally meeting you.

Yours sincerely,



Nathan Cummings  
mh

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May 5, 1962

Mrs. Edward Marcus  
4007 Stonebridge Drive  
Dallas, Texas

Dear Betty:

It was swell hearing from you and I am delighted that your new project is proving so successful. Keep up the good work.

Of course I am also delighted that so many Americans were represented in the current Dallas exhibition. For many years I had hoped that an exhibition of this kind would be held so that the public could judge the relative quality of European versus American Art. Now I am very curious about the reaction. When you come up I do hope we will have enough time to discuss this.

Don't worry about the Meigs. We shall be very glad to exchange it for another example of his work, and I am sure that there will be an immediate market for this painting, particularly since it was reproduced in LIFE Magazine. The same holds true of the gift you received, if you get over your qualms.

In any event it will be simply swell to see you.  
My best to you and Eddie.

Sincerely yours

RBH:la

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April eighth,  
1 9 5 2

Mr. D. S. Defenbacher, Director,  
Fort Worth Art Association,  
Public Library,  
Fort Worth, Texas.

Dear Dan:

For your information, I have arranged with Mr. Kerr of Knoedler to select a Preusser directly from the gallery and have also written to Preusser to let you have any painting you wish for the San Francisco show. He will send me the date and I shall send you the official consignment.

The art world in New York is humming so, I am sure there must be equally great activity in your neck of the woods. How are things going? Have you laid the corner stone as yet? I have some suggestions of what to put under but will tell you when I see you. My best to you and Ann.

Sincerely yours,

egh-k.

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FORM

April eleventh,  
1 9 5 2

Mr. Eugene D. Whitehorn,  
46250 W. Main Street,  
Northville,  
Michigan.

an/a/mw

Dear Mr. Whitehorn:

Since we added nine artists simultaneously, we are not in the position to consider any more exhibitors for two or three years.

May I suggest that you communicate with one of the many other galleries in New York dealing with American art.

Sincerely yours,

egh-k.



801 SEVENTH AVE., 52nd-53rd STS.



401 5TH BUILDING • PHONE 6-7200

NEW YORK 19, NEW YORK

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May 14, 1962

*H. L. Fates*  
Circle 7-1712

Gentlemen:

Who ever heard of Spring Housecleaning in a business office!

You'd be surprised! Fact is more and more firms are setting aside a day at this season of the year when everybody pitches in to unclutter the place, clean out desks, rearrange furniture to make more elbow room, and sweep out or neatly file away accumulations they've been tripping over for months.

A fine idea, say recent surveys, but there is a hidden joker in this kind of house-keeping which may be costing you plenty. That's the staggering quantity of dead correspondence and other business records "neatly filed away" in cabinets occupying floor space costing \$4.50 to \$8.00 per square foot in office buildings within a stone's throw of our warehouse.

We at The Manhattan Storage discovered this in a survey Market Research did for us last fall -- the same survey which shocked many space-cramped offices in the mid-town area into realizing that the average company could gain 50% to 75% of the additional space it needs right where it is, simply by storing infrequently used and inactive files in The Manhattan's Record Storage Vaults. One advertising agency saved \$12,000 a year when, instead of moving to larger quarters, they found the extra space needed for a new department hidden underneath filing cabinets in their own office.

All of which adds up to these questions for you:

Why give expensive house room to files you seldom use when you can store them safely -- where they are always accessible during business hours -- in your private room at The Manhattan Storage & Warehouse reasonably priced from \$6.50 a month? Why not gain extra office space you can put to more productive use?

Scores of business firms in this area have already discovered that storing old files with us -- as well as surplus and carry-over merchandise -- is the convenient and economical answer to their space problems. Our representative, Mr. Harris, will gladly discuss the matter with you and furnish estimates of cost.

A postage-prepaid card is enclosed for your convenience. Or call Mr. Harris at Circle 7-1700. Better yet, why not drop by and see for yourself how useful our low-cost storage facilities can be to your firm. There's no obligation, of course.

Sincerely yours,

*H. L. Fates*

H. L. FATES  
President

*Key - S.A. M.C.*

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may be published 60 years after the date of sale.

May 2, 1952.

Mr. John Calderwood,  
209 East 66th Street,  
New York 21, N.Y.

Dear Mr. Calderwood:

The Shahn silk screen print "Silent  
Music" was mailed to you and must  
have gone astray or been misaddressed.  
As it was insured, we will follow  
this up.

We have mailed another print, which  
I hope arrived safely. I feel badly  
that you did not receive your pur-  
chase more promptly, but I am sure  
you will enjoy it when it finally  
reaches you.

Sincerely yours,

ca-k.

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# New Crop of Paint



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April 4, 1952

Miss Carolyn Stoloff  
Studio 404  
2 West 15 Street  
New York, N. Y.

Dear Miss Stoloff:

Thank you for your letter and for the photographs.

You were right in your assumption that we have received hundreds of letters in addition to the regular Friday afternoon visits we have from artists.

Of course I realize, and from the photographs know, that you are way beyond the average painter who comes in or writes. However, at this time it is impossible for us to consider anyone under any circumstances, certainly for about two years. As you noted in ~~life~~ we added nine artists simultaneously to a regular roster of twenty-five. Neither the physical space nor our efforts can be extended any further and we decided most definitely to close our list. Fortunately today there are at least seventy galleries in New York handling American art and a number of these are both interested and active.

I shall be glad to get in touch with you, if and when we can make a change in our policy. Meanwhile I am returning the photographs and biographical data to you.

Sincerely yours

ECHla

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April ninth,  
1952

Mr. Thomas B. Robertson,  
Acting Director,  
The Fine Arts Gallery of San Diego,  
Balboa Park,  
San Diego, California.

Dear Mr. Robertson:

It was good to hear from you.

Of course I am sorry that you did not acquire  
the Barnett but I agree with your Committee  
that it should be a more important example  
since you are acquiring such masterpieces. I  
still feel that the large mallard duck is the  
picture for your museum.

Of course I am pleased that you have acquired  
an American work of art. Keep up the good  
work.

Since Donald Bear was one of my dearest friends  
and one of my great admirations, I was horrified  
and feel that his death is a great loss to the  
art world and the public. A few days ago I wrote  
to Wright Ladington who, I gather, is chairman of  
the Committee, that I would be very happy to par-  
ticipate in the memorial fund.

Sincerely yours,

egh-k.

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May 19, 1962

Miss Irene E. Spellmeyer  
2642 45th Street So  
St. Petersburg, Florida

Dear Miss Spellmeyer:

It was very good of you to write to me regard-  
ing your protege's.

As pointed out in the article, we added to our  
list a group of nine artists simultaneously. This,  
needless to say, is a tremendous task for us to  
undertake and we shall therefore close our list  
for at least two or three years, until the entire  
group is permanently established.

I would suggest that you communicate with one of  
the other galleries in New York City. If you will  
refer to the back page of the Art Digest you will  
find a complete listing, together with the type  
of art displayed in each of these galleries.

Sincerely yours

MMLa

# JEWISH COMMUNITY CENTERS OF CLEVELAND

2049 EAST 105th STREET

CLEVELAND 6, OHIO

Randolph 1-0880

Please reply to—

ADULT SERVICES DIVISION  
2049 East 105th Street  
Cleveland 6, Ohio  
Randolph 1-0880

Adlington House  
Shaker-Lee House  
Heights House  
Young Adult Services  
Division  
Adult Services Division  
Golden Age Division  
Camp Wise



Myron Gurin  
President

Harold Arian  
Executive Director

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May 8, 1952

Mrs. Edith G. Halpert, Director  
Downtown Gallery  
32 East 51st St.  
New York, N. Y.

Dear Mrs. Halpert:

The Art Committee of the Jewish Community Centers is eager to include in its 1952-53 season of art exhibitions, a one-man exhibition of Mr. Siporin's work during the month of October or November, 1952.

We have available a large auditorium which we use for a gallery to excellent advantage. This past year, over 2000 people attended the opening receptions for the seven exhibitions we sponsored. More than 7500 people had an opportunity to view the art during the course of the exhibitions.

We wrote to Mr. Siporin inviting him to exhibit in our gallery and to be present at the opening reception. He indicated it would be a pleasure for him to exhibit at our gallery and hopes we can arrange this with you.

Would you please forward to us all the necessary information in regard to arranging this exhibition?

Thank you for your cooperation.

Sincerely yours,

Mrs. Helen S. Stein, Director  
ADULT SERVICES DIVISION

HSS:mmb

485 C. Pl. W.,  
New York, Apr. 5, 52

Mrs Will Halpert,  
Fawcett Gall.  
New York.

Dear Mrs. Halpert,

You will forgive me if I say  
that I have always felt my paintings  
somehow belongs in your place,  
judging from the kind of work you  
show. - Even in its diversity there is  
still something definite about it. I  
think it is its character that attracts  
me. Early in my career as a  
painter I made one or two efforts to  
get into association with your gallery,  
unfortunately with no results. Now  
at sixty I wish to make my  
final overture to you as an art  
dealer. I am sure your acceptance  
could do me a lot of good. I have no  
doubt it would serve your interests  
as well.

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# San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS  
SAN FRANCISCO 19, CALIF.  
GARFIELD 1-1112

RADIO AFFILIATE  
KRON.FM

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I hate like the devil to bother you about this, but the time is getting very short - I leave in three weeks to spend the summer teaching at Harvard - and I must get this book done before I go. There is a man named Louis Stein who, I believe, is a client of yours, who owns an important Peto I want to reproduce, but he does not answer my letters. There is nothing controversial about this picture. It is an out-and-out signed Peto and it does not touch, even remotely, on the Harnett-Peto question. I have Mr. Stein's address as 166 Second Avenue, New York. Is this correct?

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April 2, 1952

Dear Mrs. Halpert,

I read the article about your Downtown Gallery and was quite impressed by "Night Forest" by Charles Oscar. Perhaps it is still available and if so what is the price for it?

I would like to purchase paintings in the future and wonder whether you have a catalog available for distribution?

Very truly yours,  
Stanley Schan  
3652 Trousdale St.  
Hollywood 40, T. H.

MRS. J. WATSON WEBB  
SHELBURNE, VERMONT

Dear Mrs. Halpert,

Well the stage coach Inn is getting organized and I believe I have carried out almost every one of your suggestions and that you will like it much better this year. Did I tell you that Watson Jr. is sending me back four Indians and one Eagle and wants them to go with the collection so when they come I will still be able to take out one or two things which may not be the tops.

The Schimmel's are all now in the red room down stairs and I hope you will like the arrangement. I am taking the liberty of returning the last Eagle that I bought from you as with the five that I have I just think that I do not need this one. If not all right just say so. Then too are you going to send me back the book on the paintings and when would you like me to start making payments on some of them.

I believe that the gentleman that you are sending up here can live right in the hotel in Shelburne and if he has his own car he can find plenty of nicer places on the road to Burlington.

We will do all we can to help him.

Pouring here today again, it delays us with everything.

My very, very best to you,

Affectionately,

May 25th. [1882.]

*Electra Webb*

The Schimmel Eagle will go by express.

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April eighteenth,  
1 9 5 2

Mr. Erwin O. Christensen, Curator,  
Index of American Design,  
National Gallery of Art,  
Washington, D. C.

Dear Mr. Christensen:

It was good to hear from you.

Indeed, we have considerable information on Henry Clay, which is in my private collection. In this instance, we were fortunate in obtaining from the family a number of records, which were checked subsequently and which I am sending on to you.

If you are reproducing the figurehead of "Columbia", will you be good enough to credit this woodcarving to the Shelburne (Vt.) Museum. Mrs. J. Watson (not Mrs. Vanderbilt) Webb owns this as well as many other objects which I have reason to believe would be included in your book. Since all of her material will remain permanently in the museum collection, it would be nice to have the credits accordingly. The same is true of many of the other objects which have cleared through us and which are in such prominent collections as the Honolulu Museum, Art Institute of Chicago, Rhode Island Museum, the William Rockhill Nelson Gallery in Kansas City, etc. Also, we have considerable data on many of these objects obtained long after the original index information was assembled.

I agree with you heartily about a central registration bureau to help scholars and to eliminate the need of searching for data already established.

And I do wish you would come in and say "hello" when you are in New York.

Sincerely yours,

egh-k.

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May twenty-eighth,  
1 9 5 2

Miss Gladys Flinn,  
977 Jefferson Avenue,  
Brooklyn 21, N. Y.

Dear Miss Flinn:

Thank you for your letter.

While we are always interested in seeing new talent, at this time we know it would be impossible to make any additions to our list.

Since you have read the LIFE article, you realize that we selected nine artists simultaneously and, in so doing, we closed our list indefinitely until such time as these nine artists are fully established and make room for other newcomers.

May I suggest that you communicate with one of the many other galleries in New York dealing in American art.

Sincerely yours,

egh-k.

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April 4, 1962

Mr. Henry Clifford,  
Curator of Paintings  
Philadelphia Museum of Art  
Parkway at 26 Street  
Philadelphia, Pennsylvania

Dear Mr. Clifford:

Mr. Alan has written to you I am sure, to thank you for your generosity in lending the Shahm for our exhibition.

I am curious to know whether the Express Company has made some amends in connection with their stupid error. Aside from the fact that the picture was not in the show for the critics to review and for the public, it killed the general arrangement of the exhibition, and we missed it particularly since it is one of my personal pets.

While we were prepared to pay all the expenses involved -- naturally -- it seems to me that in this instance it should revert to the Express Company. Thus, before paying any of the bills I thought it advisable to write you to get your views in the matter. I am listing below the charges to date and can add that the Express Company was fortunate that we are not sending a bill for upsetting the exhibition. Needless to say, that if this means any trouble to you just forget it and let me know so that we will take care of the bills.

If you are planning to be in town in the near future, do come in to see the latest paintings by all our boys, old and young.

My best regards.

Sincerely yours

KGHa

April 4, 1962

Miss Estelle Mandel  
47 East 80 Street  
New York 21, N. Y.

Dear Estelle:

When I returned to the gallery after a week's absence, Charles Alan told me about your telephone call in connection with the Jack Levine.

As girl to girl I can speak to you frankly about the matter. The committee or whatever at Abbott had ample opportunity to examine the painting by way of the color reproduction which we gave you. Despite that, we were advised to have the picture returned on the assurance of an actual purchase. Having been in the same category yourself, you realize what it meant to withdraw a painting from a circuit. It was particularly difficult in this instance because the picture was at Clearwater and the director as well as the assistant had resigned. It took telephone calls, telegrams and considerable correspondence and apologies to get the picture withdrawn and to send a substitution.

On top of all this I told Jack Levine about the sale and advanced the money for it.

I writing all this to you frankly in spite of my general policy to the contrary because I know that you will see the picture from my point of view. From here on I can add little, except that we are always glad to send out pictures from the gallery with the understanding that they are sent on approval and there are no disappointments for the artists nor great complications and embarrassments for us.

And so, come in and see us soon. We have a terrific group show on at present. And lets get together for a drink or dinner at your convenience.

Sincerely yours

EGLla

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2665 Grand Concourse,  
Bronx 68, N.Y.

Mrs. Edith Halpert,  
Downtown Gallery,  
32 E. 51st Street  
New York, N.Y.

Mar 11/35 ✓

Dear Mrs. Halpert:

I read a fine article about you in the March 17th issue of "Life".

My purpose in writing you is to call your attention to an artist who resides in the apartment house I live in.

The other evening I had the pleasure of seeing some of his work. I am not an artist but to me it looked like very talented work. I believe he does all his pictures in oil.

To my surprise he stated that he had never publicly shown any of his work. Just seems to be a hobby.

Just what should be done with a fellow like that I just don't know but most likely you will.

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May 22, 1952.

Mr. Alfred Frankenstein,  
San Francisco Chronicle,  
San Francisco 19,  
California.

Dear Mr. Frankenstein:

The painting by Harnett "His Mug and His Pipe" is signed and dated 1880, although the paper has a date of November 1879. David Rosen cleaned this painting in August of 1945, but since he did not reline it, the mark - if any - will still remain. The painting was sold to Mr. Oliver Jennings, who has a number of other Harnetts in his collection and with whom I know you communicated in the past. No doubt he will be glad to give you the information you request.

The same holds true of the two paintings owned by Dr. Blintaam and Dr. Wetter.

By this time the new Harnett photograph must have reached you. The photographer got some blemishes on the negative but I sent the photograph on just the same. If you want to reproduce it at any time, I shall have a new photograph made.

By the way, have you had any more of the drawings photographed or photostated? I believe you were planning to do so and of course I should like to have prints for my record books as well, if you have these available. Many thanks.

Sincerely yours,

egh-k.

# THE ART INSTITUTE OF CHICAGO

CHICAGO 3 ILLINOIS

CHAUNCEY McCORMICK, President

DANIEL CATTON RICH, Director

CHARLES BUTLER, Business Manager

DEPARTMENT OF DECORATIVE ARTS · DEPARTMENT OF INDUSTRIAL ARTS

MEYRIC E. ROGERS, Curator

May 9, 1962

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

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Dear Edith:

We have had the folk arts sculpture around but in storage only since, for the last month. I have had my hands completely full with a large Peruvian exhibition which has prevented my doing anything else. Before I expose the folk arts to the tender mercies of my committee I want to be sure it is well installed, for proper showing is going to make a great deal of difference. Please be as patient as you can.

The industrial project is still in the hands of the Ford Foundation, but Heaven only knows what the result will be.

I find that young Miller did not get a chance to see you while he was in New York, but he is leaving us next week and undoubtedly will contact you when he gets back to New York.

Very best,

Yours sincerely,

  
Meyric E. Rogers

MRR:bv

April 4, 1952

Mrs. Frank W. Wright  
4715 North Central Expressway  
Dallas, Texas

Dear Mrs. Wright:

I have just received a copy of The Daily Times Herald outlining the new plan of your organization called "Young Collections". May I congratulate you on this splendid idea. Being in an excellent position to view the general activities throughout the country, I know how effective your plan will be, and also realize that it will have a stimulating effect nationally, particularly for its departure from the routine of package collecting patterned on standard names and price prestige.

In our twenty-five years of existence, we have encouraged adventurous collectors by continuously presenting new creative artists, thus making it possible for the collectors to speculate on his own taste and judgement within the most limited budget. A catalogue of the current show, as well as the announcement of the Ground Floor Room, are enclosed. These explain the policy. You may have seen the spread in LIFE Magazine.

In addition I am enclosing a catalogue of the Spring Exhibition which includes our "Old Masters" most of whom were selected by us originally under the same circumstances.

When you are in New York I hope you will come in and see this cross section of American art. It will be of pleasure to meet you.

Sincerely yours

BBH:la

# THE FINE ARTS GALLERY OF SAN DIEGO

BALBOA PARK SAN DIEGO CALIFORNIA

P. O. BOX 2107 SAN DIEGO 12  
FRANKLIN 9-1257

April 3, 1952

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Within the next few days we will return to you the Harnett still-life which has been an extremely pleasant companion to me in my office for these many weeks.

Our Art Acquisition Committee has viewed it during the course of several meetings, as is their custom, but have reached the conclusion that it would be better to save our meager funds until they might warrant a really major acquisition in the field of American painting. Reluctantly, therefore, I have to admit that the timing is not right just now to make the purchase which I sincerely anticipated that we would be able to do.

It might be of some comfort for you to know that we are following your stirring maxim to purchase living American art since our acquisition of a Jade sculpture, THUNDER, by Donald Hord has just been announced.

Donald Bear's death was certainly a shock, and I know you will miss him as much as all of us here in California. I presume you may have heard about the Donald Bear Memorial Fund for the Purchase of Contemporary American Art which hopes to reach a national goal of \$10,000; but if not, I would like to try to interest you personally in participating in it.

Many thanks to you again for lending us the Harnett long, and my regret at being unable to report a purchase to you.

With kind personal regards, I am

Sincerely yours,



Thomas B. Robertson  
Acting Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Bertram K. Little  
305 Warren Street Brookline 46, Massachusetts

April 12, 1952

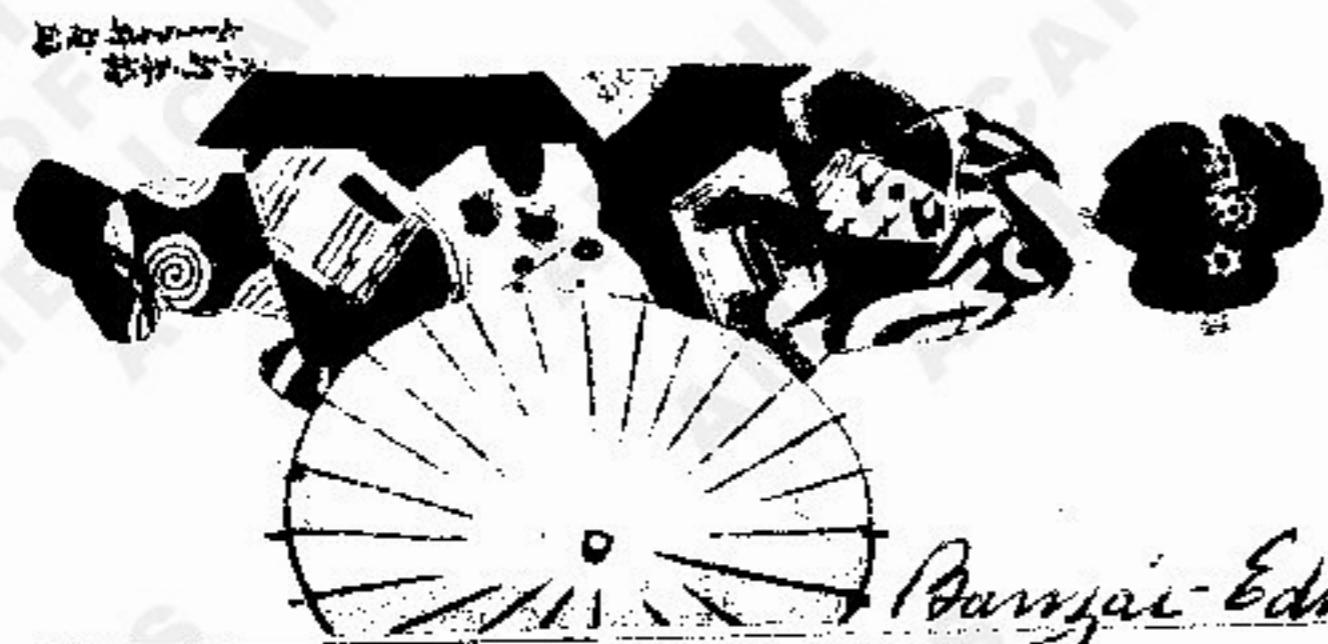
Dear Mrs. Halpert:

I am sorry about the cranes, they particularly interested me, however everyone cannot have everything!

I am enclosing a partial list of articles on American painting which I have written during the last five years. I didn't realize there were so many until I tried to look them up. I do not feel that you will find any new information in them, most of them were written on special request from the editors.

Yours sincerely,  
*Mrs. Bertram K. Little*

Mrs. Edith Halpert  
32 East 51 St.,  
New York, N.Y.



Dear Mrs. Barrac - Edith Preyer!

Have been in Japan for the past three weeks traveling all over the local map and looking into all sorts of things with accent on the Yezo, a abundant! Naturally I have enjoyed it all. Am leaving here to return Friday May 30th for Hong Kong where I carried with a boat for Singapore and Bali - to find out whether it is so.

I am sending you herewith a catalogue of the Tokyo International. As regards the Dumbarton Gallery terminated the American Park. Kuniyoshi's picture was the best of Japan

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## THE PRINT CLUB

GRAPHIC WORKSHOP AND GALLERY  
1614 LATIMER STREET  
PHILADELPHIA 3

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4 April 1952

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PENNYPACKER 5-6080

The Downtown Gallery  
32 East 51st Street  
New York City 22, NY

Dear Sirs:

We have received a statement from you dated April 1 of a balance due of \$15.45. According to our books we do not have any balance due. This is the way our records stand:

Invoice No. 3630 - Ben Shahn "Silent Music"  
" " "Where the Book etc."

Check sent for \$22.40 on November 2, 1951

Invoice No. 3661 - 5 impressions of "Silent Music" by Ben Shahn  
4 " were returned October 29, 1951

Check sent for \$14.40 ~~sent~~ on October 3, 1951

~~and not~~ Invoice No. 3515 - Ben Shahn "Silent Music".

Check for \$14.40 sent on December 10, 1951

Will you please have this checked with your books,

Sincerely yours,

*Bertha von Moschzisker*

Bertha von Moschzisker  
Director

BvM:D

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May twenty-ninth,  
1 9 5 2

Mr. Thomas A. Gaglione, President,  
The Mayo Hill Galleries, Inc.,  
Wellfleet, Cape Cod,  
Massachusetts.

Dear Tom:

And so, I am sending you my r.e.v.p. It will be a great pleasure to accept your invitation and I certainly plan to come, as we had originally arranged, on Friday preceding the big event in order to be there in time for twelve o'clock cocktails.

Being a city gal, I should like to know how one gets to The Mayo Hill Galleries. I understand there is a flight to Hyannis, but is there any transportation from Hyannis to Wellfleet. If it is not too much trouble, would you let me know as I want to make all my arrangements sufficiently in advance.

Sincerely yours,

egh-k.

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THE BUFFALO FINE ARTS ACADEMY  
ALBRIGHT ART GALLERY  
BUFFALO 22, NEW YORK

OFFICE OF THE DIRECTOR

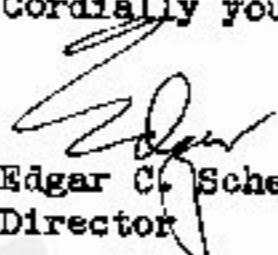
April 11, 1952

Dear Edith:

Our show, Expressionism in American Painting, will open Friday evening, May 9. I should like to extend a cordial invitation to you to come up for the opening. If you can fit this into your schedule, we will be glad to make a reservation at a hotel and you will, also, receive an invitation from Mr. and Mrs. Knox to dinner that evening before the opening at the Gallery.

I sincerely hope that we may have the pleasure of entertaining you.

Cordially yours,

  
Edgar C. Schenck

Director

Mrs. Edith G. Halpert  
Director, The Downtown Gallery  
32 East 51st Street  
New York 22, New York

ECS:eb

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May 18, 1952

Mr. Carl Zigrosser  
Curator of Prints and Drawings  
Philadelphia Museum of Art  
Parkway at 26th Street  
Philadelphia, Pennsylvania

Dear Carl:

Thank you for your letter. I am delighted that  
you decided to retain several of the prints and  
I am enclosing the bills as you requested.

If you are planning to be in New York during the  
next two weeks I hope you can arrange to drop in  
to see the new collection of prints in various  
media which we have on view. After much coaxing  
on our part a number of the artists finally made  
new prints and came through nobly I might say.  
A check list is enclosed.

And when you are here would you be good enough  
to remind me of a book which I think might be  
of interest to the museum, and which I shall be  
very glad to present, if you consider it worth  
while.

And so, I look forward to seeing you.

Sincerely yours

EDWIL

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 15, 1952.

Mr. Jennings Tofel,  
485 Central Park West,  
New York, N. Y.

Dear Mr. Tofel:

I appreciate your letter very much.

Indeed, I remember you and have had occasion to see your paintings from time to time and am glad that you arranged to have a one-man exhibition, now current. If I can possibly get away for an hour or so, I certainly shall make every effort to see your exhibition.

As you know, we are representing twenty-five artists in this gallery, which means a tremendous amount of effort from all points of view. Since we feel morally responsible to each artist, it is particularly difficult for us and is completely out of the question to increase this responsibility by adding an established artist. This we have not done for many years. On rare occasions we have taken on a young, unknown artist and this year, as you probably read, we added nine at one time in a special room. These boys were completely unknown in New York and a special form of activity has been worked out in this connection. I have very little to do with that department.

Years back I was very sad when we could not cooperate with the established older artists and, as a matter of fact, have lost some very good friends because we were not in a position to increase our roster. Now I don't feel quite as guilty about it because there are seventy galleries in New York showing American art and thirty-five are concentrating on Americana entirely. I am sure you can find a connection among these - particularly among the newer galleries, where the principals have much more energy and have fewer permanent responsibilities.

Sincerely yours,

egh-k.

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

MRS. J. WATSON WEBB  
SHELBURN, VERMONT

DEAR MRS. HALPERT:

JUST ANOTHER LINE TO SAY THANK  
YOU FOR TALKING TO MR. TAYLOR ABOUT THEIR  
COLLECTION. IT WOULD CERTAINLY BE NICE IF  
WE WHO DO APPRECIATE FOLK ART COULD SECURE  
THE BEST THEY HAVE AND WHICH THEY KEEP IN  
STORAGE.

REGARDING THE DECOYS - I THINK  
IT WOULD BE NICE IF YOU WOULD MAIL ME THE  
PHOTOGRAPHS AS NOW THAT WE HAVE THE GREATEST  
COLLECTION IN THE WORLD, WE SHOULD NOT LET  
ANYTHING GO BY THAT MIGHT ADD TO THE IMPOR-  
TANCE OF THE COLLECTION.

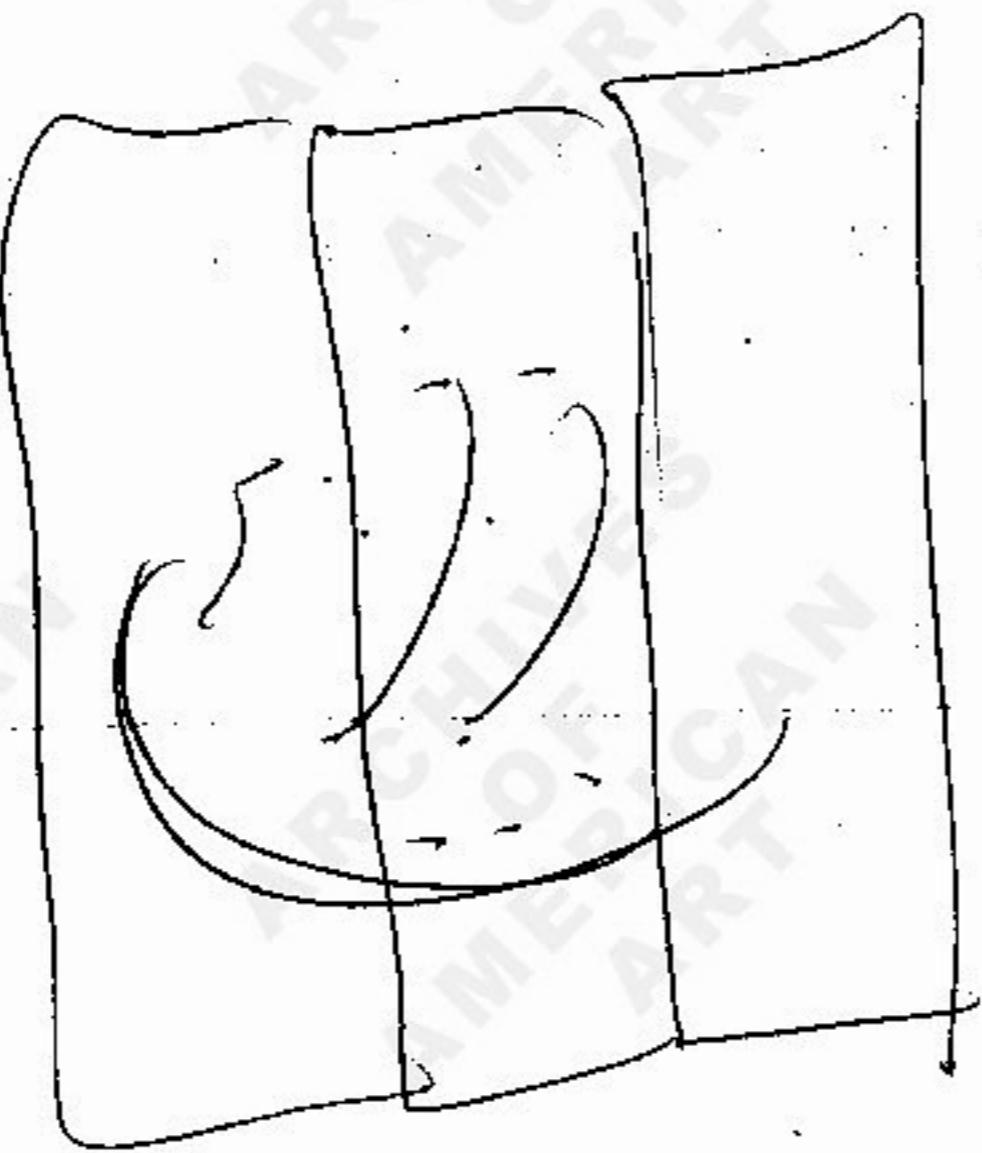
I ASKED MR. WIGGINS TO WRITE  
YOU REGARDING A PRIMITIVE WHICH LOOKED  
QUITE SWEET FROM THE PHOTOGRAPH, BUT WHICH  
I KNOW NOTHING ABOUT AND WHICH I WOULD RELY  
AGAIN ENTIRELY ON YOUR GOOD JUDGMENT. NEED-  
LESS TO SAY - I AM STILL KNEE-DEEP IN WORK.

AFFECTIONATELY YOURS,

*Elettro Webb.*

MAY 22, 1952

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may be published 60 years after the date of sale.

THE NEWARK MUSEUM  
NEWARK 1, NEW JERSEY

Katherine Coffey, Director



RA  
May  
Twenty-eight  
1952

Mrs. Edith G. Halpert  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, New York

Dear Edith:

May I request that the enclosed bill  
be changed to "Anonymous Purchase" rather than  
"Anonymous Donor."

I still hope to get in to see the  
Marins before too long, but Mr. Baker is away  
and will not return until the middle of June.  
After that perhaps I can bring him in.

With all good wishes,

Sincerely yours

*Mildred*,

Mildred Holzhauer Baker  
Assistant Director

POST CARD  
MILDRED BAKER

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May 20, 1962

Mrs. Lawrence A. Fleischmann  
19480 Burlington Drive  
Detroit, Michigan

Dear Mrs. Fleischmann:

Needless to say I was delighted with your note. The advantage of working with living artists and young collectors is the wonderful feeling of participation in the excitement experienced by both. Also, being an inveterate collector myself, I can well appreciate the experience of a new picture in the home. I am so happy that you like your acquisitions.

And, do let me know well enough in advance when you plan to come again, so that we can arrange to spend some time together and to have you meet some of the artists. The paintings take on even greater meaning when you associate the personal characteristics of the artist with the work he produces. And I want you to share that too.

My very best regards to you and Mr. Fleischmann.

Sincerely yours

EDM

# R & G FURNITURE CO.

PHONE 2-1101

AT THE SIGN OF THE

ROCKER



116-124 MAIN STREET  
EVANSVILLE 8, INDIANA

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May 20, 1952

The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Att: Edith Gregor Halpert

Dear Madame:

We are so very pleased with the John Marin show and have had much favorable comment.

I have personally handled three of the good prospective purchasers and I am sorry to report no results yet. One is a local high school who are anxious to have a John Marin but feel that the prices of these you sent us are far too high for their pocket-book. They have collected something near \$800.00 and wish they could afford the 1951 Sea Piece which of course would be impossible. I had understood that you were sending us some less expensive pictures and so had encouraged them to delay making any purchases from their current funds until now. As the schools close next month they will probably have to pass up their preferred selection for the present. Do you have any others that could be offered to them? If so why not send photos with prices of what could be furnished. There is much interest and it may be advisable to take care of this while it is hot.

Yours truly,

R & G FURNITURE COMPANY

*W. A. Gumbert*  
W. A. Gumberts

WAG:jo

POPULAR PUBLICATIONS, INC.  
205 EAST 42<sup>nd</sup> STREET  
NEW YORK 17, N.Y.

HENRY STEEGER  
PRESIDENT

May 20, 1952

Mrs. Edith Gregor Halpert  
Director, The Downtown Gallery  
32 East 51st Street  
New York 22, New York

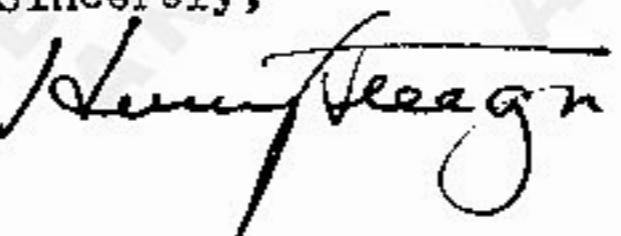
Dear Mrs. Halpert:

I enjoyed meeting you the other day, and, as per our conversation, am listing herewith our group of paintings. Most of them were purchased from you, but a few were acquired from other sources. When you have time, I'd appreciate your reaction.

✓ Mandolin on Table, by Kuniyoshi	2500	—	1450
↓ Pitcher on Chair, by Kuniyoshi	650		
Bar Room, by Louis di Valentino	600		
✓ Big Brother, by Fredenthal	—	600	
✓ Monte Carlo, by Morris	740		
✓ Wind, Sea and Sail, by Sheeler	2500		
✓ Submarine Patrol, by Levi	650		
✓ The Builders, by Lawrence	300		
Turmoil, by George Grosz			
Dune Scene No. 1, by George Grosz			7290
Dune Scene No. 2, by George Grosz			850
Nude No. 1, by George Grosz			
Nude No. 2, by George Grosz			
			18140

With kindest regards.

Sincerely,



HS:dh

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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
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may be published 60 years after the date of sale.

P A B S T B R E W I N G C O M P A N Y

221 NORTHE LA SALLE STREET

CHICAGO 1, ILLINOIS

OFFICE OF THE PRESIDENT

May  
7th  
1952

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

This will confirm the arrangement that Mr. Charles Sheeler produce a painting for us of some part of our Milwaukee brewery, for which we are to pay \$3000.

The subject of the painting will be the kettle floor at our Milwaukee brewery unless Mr. Sheeler, after visiting our plant, suggests some other subject acceptable to us.

Very truly yours,

  
H. Perlstein  
President

Prior to publishing information regarding sales or transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

2110 Mountain Drive

Santa Barbara, Calif.

24 May 1952

Mr. Charles Alan  
Associate Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Alan,

Here are some photographs of the work I have been doing since last August. As you will notice it is a continuation and development of the wire sculpture you saw then.

Best Regards,

*Oliver Andrews*

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from both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be assumed that the information  
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City National Bank & Trust Co.  
Kansas City, Mo.

April 25, 1952

Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York

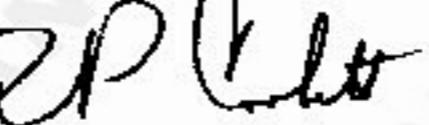
Dear Miss Halpert:

This is just a word of thanks for the booklet announcing the exhibition of Arthur Dove paintings which you recently sent to me.

Out here in the hinterlands we seldom have an opportunity to see many of these paintings and I find it very interesting when your announcements actually show cuts of the artists' work. A mere listing of the titles does not give us much of an idea as to what the painting is like.

I am particularly interested in the works of Georgia O'Keeffe and if you should have any circulars containing cuts of her work I would like to see them.

Sincerely yours,

  
R. P. Corbett

d1

executed prior to

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May 6, 1962

Intelligent Art  
200 East 82nd Street  
New York 21, N.Y.

Mooylandt Galleries  
200 Madison Avenue  
New York 16, N.Y.

Mr. Jerry Bywaters, Director  
Dallas Museum of Fine Arts  
Dallas, Texas

Painted Woods  
1000 Park Avenue  
New York 21, N.Y.

Dear Jerry:

Being a little slow on the trigger, I am writing at this late date to tell you how swell your catalogue is, and how exciting the show appears at this distance. Congratulations and more power to you.

Although I have heard first-hand accounts on the exhibition, I have seen none of the reviews and I am dying to hear the local scandals, or have you already been run out of town for putting on such a modern show?

Strange as it may seem to you, I am delighted and surprised to see such a large American coverage. This is certainly one of the rare occasions when the audience is privileged to see simultaneously top European and top American artists. A show of this kind should help more than anything that has been done before to dispel the awe of one and the prejudice against the other. If by any chance you have duplicate clippings, I would appreciate them as I am really terribly interested in the whole situation.

If, also, you would like to make some more people happy, would you have your secretary send a catalogue to each of the artists who names and addresses I am listing below.

afhde

Mr. Paul Burlin  
6824 Millbrook Avenue  
St. Louis, Missouri

Mr. Stuart Davis  
43 Seventh Avenue  
New York, N. Y.

# THE ART INSTITUTE OF CHICAGO

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PERCY B. ECKHART, Vice-President      RUSSELL TYSON, Vice-President      WALTER S. BREWSTER, Vice-President      HOMER J. LIVINGSTON, Treasurer  
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May 22, 1952

Dear Mrs. Halpert:

I have been thinking over the matter of the Arthur Dove exhibition and publication. I have been considering it from every possible angle and have regrettably decided that I am not the person to do the publication on Dove, much as I would enjoy finding out more about the artist.

Though our drive has almost reached the million mark, we still have \$600,000 to go and this will take all my time during the next fall and perhaps the entire year. Therefore I do not find it possible to take on anything more.

When you have the exhibition arranged do let us know well in advance since I would love to see it in Chicago.

Please understand that I abandon the idea with extreme regret for I agree that Dove is a most important artist and one of more than merely national scale.

With kind regards,

Very sincerely yours,

[ ] *as 12 ca*  
Daniel Catton Rich  
Director

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

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COLLEGE OF  
**FINE ARTS**  
SYRACUSE UNIVERSITY, SYRACUSE 10, NEW YORK

SCHOOL OF ART

April 29, 1952

Edith A. Halpert  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

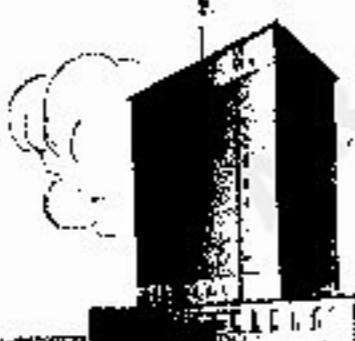
I am writing to inquire about the possibility of our showing water colors by John Marin here next winter or spring. Because of our fine new facilities, we hope to develop an outstanding exhibition schedule for the coming year, and we feel that Mr. Marin would make an excellent "lead-off" man for 1953.

If you think that such a show can be made available to us, I will be happy to visit you in June to discuss it further.

Sincerely,

*James E. Dwyer*  
James E. Dwyer  
Co-Chairman, Exhibitions

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The  
**CARPENTER**

MANCHESTER, N.H.

4/22/52

Dear Mrs. Nelpost -

Enclosed snap is  
not too good of this  
angle - it is really  
a fine example -

Yours truly

Elizabeth S. Shatto

(at Antiques Show)

BOARD OF EDUCATION  
OF THE CITY OF NEW YORK  
DIVISION OF ELEMENTARY SCHOOLS  
110 LIVINGSTON STREET, BROOKLYN 2, N.Y.

REGINA C. M. BURKE  
ASSOCIATE SUPERINTENDENT

Geo. Zuckerman  
Florence S. Beaumont

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~~XEROX COPY ROOM~~ ORGANIZATION  
~~XEROX COPY ROOM~~ CURRICULUM  
ASSISTANT ADMINISTRATIVE DIRECTORS  
~~XEROX COPY ROOM~~  
DAVID MARKS

May 16, 1952

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Miss Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Miss Halpert:

Your letter of May 9, 1952, was referred to me by Dr. Jansen.

Public School 16, was opened in April 1838. It was situated at Fifth Street near Avenue D, in Manhattan. This school was founded under the auspices of "The Public School Society". In 1853, P.S. 16, became known as P.S. 15. Because of the sale of P.S. 10, the higher schools were changed, P.S. 11, became P.S. 10, and P.S. 16, became P.S. 15.

There is today a P.S. 15 on 4th Street west of Avenue D, but of course it is not the original P.S. 15, although it is located very close to the original site.

The following are the answers to your three questions:

1. The date of inauguration of the Public School System in New York City.

In 1805 the "Free School Society" was organized. Its purpose was to establish one free school for poor people. It was licensed by the legislature but was not provided with funds by the state or the city. In 1806, the first school was opened. On January 28, 1826, the legislature changed the Society's name to "The Public School Society of New York". At the same time, it authorized the trustees to require fees from those children who could afford to pay. It provided that no child should be denied the benefits of an education because of inability to pay. After five years the pay system was abolished.

On April 11, 1842, the legislature established the first Board of Education. This Board was separate from the Public School Society until June 4, 1853, when the legislature passed a law consolidating the two school systems.

M E M O R A N D U M

May 2, 1952

TO: Elith Halpert  
FROM: A.F.A.  
SUBJECT: Survey of American Contemporary Art in U.S. Museums.

Herewith a few of the points which may be pertinent for the survey of contemporary art in U.S. Museums.

- A. What surveys of these organizations has been made recently?
- B. To what extent is similar information covered by the Directory?
- C. At which groups specifically is the use of this survey aimed?
- D. A few of the points which might be used in a possible questionnaire;

1. Permanent Collections

Titles, names of artists  
Is acquisition of such works through regular budgeted purchase funds....., purchase awards ..... special funds.....  
Request for catalogs of special shows and permanent collections

2. Re-currring exhibitions

- a. yearly ..... biennial ..... or .....
- b. Numbers which already have been held ..... when .....
- c. Prizes and awards..... purchased .....
- d. Invited ..... Jury ..... Invited and jury.....
- e. Further information ..... local artists .....national .....
- f. Request for catalogs.....

3. Special and non-re-currring exhibitions

Group shows ..... Dates, artists, titles, etc.....  
One-man shows.....  
Catalogs

4. Traveling Exhibitions

- a. Does museum cooperate with other museums...dealers... in arranging and circulating exhibitions?
- b. Use of AFA, MOMA, WMA, etc. traveling exhibitions?
- c. Use of museum's permanent collection for small or other exhibits in its immediate surroundings?

5. Sales

- a. Are exhibited works for sale?
- b. Does museum make special effort to sell? or.....?
- c. Does museum take percentage of sale as commission...?
- d. How much do actual sales amount to....?

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April 4, 1962

Mr. Maxim Karolik  
Newport  
Rhode Island

Dear Mr. Karolik:

Some day you and I will have to make a date midway between Boston and New York so that we can meet.

We seem to miss each other consistently. When I was in Boston you were away and when you were in New York I was away. Incidentally I got the message that you telephoned last Sunday.

I am very eager to know how the Williamsburg shindig went off, and whether once again you refused to amuse the audience following your Boston routine.

And so, I hope I'll see you soon.

Sincerely yours

EGLla

TELEVISION AFFILIATE  
KRON-TV

# San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS  
SAN FRANCISCO 19, CALIF.  
GARFIELD 1-1112

RADIO AFFILIATE  
KRON-FM

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May 18, 1952

Dear Mrs. Halpert -

I hate to trouble you further, but on making the final check of my manuscript before publication a little point has arisen about which I should like to request your assistance.

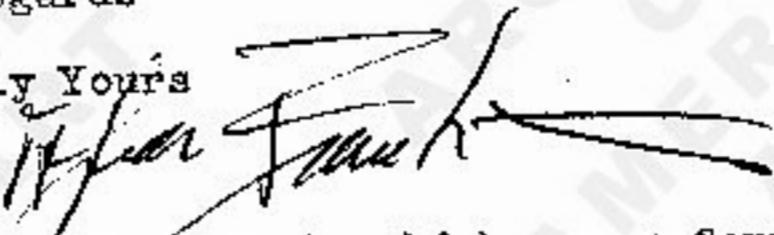
This concerns a small Harnett to which you gave the title, His Mug and His Pipe. It represents a mug on which the figure of a running dog stands out in relief, a pipe, a match holder, and a folded copy of the New York Times for November 9, 1879. What I should like to know is whether or not this painting bears a canvas-maker's or dealer's stamp on its back, and if so, what it is.

I hasten to add that the question of authenticity is not involved here. The picture, in my opinion, is an unassailably genuine Harnett. It is one of a series of seven small Harnetts produced early in 1880 in which I believe it is possible to read a change in style which took place as soon as Harnett arrived in London. Some of these pictures represent London newspapers and some newspapers published in New York; similarly, some have London canvas-maker's marks and some canvas-maker's marks with New York addresses. But I failed to note the canvas-maker's marks on several pictures in the series, including this one and the ones belonging to Dr. Harry Blutman and your sister, Mrs. Watter.

If you have records of this detail regarding all three pictures, I should like to have it for all three; if not, then I should like to have it simply for this one. (I am writing Dr. Blutman and Mrs. Watter anyway.) If you have sold His Mug and His Pipe, I should like to know the name and address of its present owner.

With kindest regards

Sincerely Yours



The photograph of the newly discovered Harnett to which you referred in your recent letter has not arrived as yet. I am awaiting it with great interest.

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SAMUEL J. HAMELSKY  
P. O. BOX 350  
NEW BRUNSWICK, N. J.

May 9, 1952

The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Attention: Charles Alan

Dear Mr. Alan:

I regret I neglected to acknowledge  
receipt of the painting Nocturne. However, it did  
arrive in good condition and we are very happy with  
it and accordingly enclose herewith my check in the  
sum of \$225.00 in payment.

Thanking you very much for your  
courtesy, I am,

Very cordially  
*Samuel Hamelesky*  
Samuel Hamelesky

SH/e

Copy for Charles Alan

for publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May 9, 1952

Professor Rodolfo Pallucchini,  
General Secretary,  
Biennale d'Arte,  
S. Marco, Ca' Giustinian,  
Venice, Italy.

American Section.

Dear Professor Pallucchini:

Our dealer lenders are naturally interested in selling such works as can be arranged. We have been in touch with them and have been given permission to write this letter.

The paintings in the show are lent by The Downtown Gallery and Frank K. M. Rehn, Inc. The Curt Valentin Gallery has lent only the Caldera.

The dealers themselves will get in touch with you about the works that are for sale and about the arrangements for making the sales, whether in dollars or lire.

Should any sales occur it would be necessary, of course, to notify us in case any changes in arrangements are to be made in shipping the works back to America after the exhibition closes.

With many thanks again for all you have done to clear every point for us,

Sincerely,

Burton Cummings  
Director

G.M.J.W.

cc: Curt Valentin  
The Downtown Gallery  
Frank K. M. Rehn, Inc.

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May twenty-third,  
1 9 5 2

Mr. Lewis N. Wiggins, Director,  
Shelburne Museum, Inc.,  
Shelburne, Vermont.

Dear Mr. Wiggins:

It was good to hear from you and I am certainly looking forward to my annual visit to Shelburne. This year I hope to get up during the latter part of June so that whatever information I add to my records will be available for the final draft of the catalog.

The painting, of which you sent me a photograph, is an interesting example of group portraiture but I would not say that it is among the better examples. There were so many portraits produced in the first half of the 19th Century that one can be very choosy for a collection of importance. Personally, I think that those which Mrs. Webb has already selected are superior and the Wiggins' children would not be a valuable addition. I can speak frankly since you are not sentimental about the "Wiggins tribe".

It will be swell to see you again.

Sincerely yours,

egh k.

*fed me  
get check?*

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# CLEVELAND INSURANCE AGENCY, INC.

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ARTHUR H. ROEKI, SECRETARY

May 29th, 1952

Mr. Charles Alan, Associate Director,  
The Downtown Gallery  
32 East 51 Street,  
New York 22, New York

Dear Mr. Alan:

Re: Cleveland Institute of Art  
Claim:- 2/15/52 - involving two paintings -  
'Brooklyn Bridge' and 'Composition for  
Clarinets and Tin Horn'  
- - - - -

Our last letter to you dated March 17th, 1952 - was an authorization for you to proceed with the work in the restoration of the painting, 'Brooklyn Bridge' and when completed, to forward us the invoice for payment.

A short time later we received the statement for the restoration of  
~~'Composition with Clarinets and Tin Horn'~~ in the amount of \$35.00.  
This statement, however, is the only one received and we have held this matter - pending receipt of the other invoice.

If you will kindly forward the invoice relative to 'the Brooklyn Bridge' we shall be enabled to proceed with your reimbursements under this claim.

Very truly yours,

*Fred H. Fox*  
Fred H. Fox  
Treasurer

\$60 -

LW

cc: Mr. C. M. Ault, Comptroller  
The Cleveland Institute of Art  
Magnolia Drive at Juniper Road  
Cleveland, Ohio

Restoration of "Brooklyn  
Bridge" by Georgia O'Keeffe

for publishing information regarding sales transactions.  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

the drawing will be held on Tues.  
June 3<sup>rd</sup> at 8.30 P.M. in  
Room 505  
939 Eighth Ave.

If you, or someone you know could  
buy a ticket to help I should be most  
appreciative

Very sincerely yours  
Francy Galantier -

P.S. I was awfully sorry to hear about  
Niles Spencer - He was a charming man  
& a fine artist

N.G.

1224 30<sup>TH</sup> STREET, N.W.  
WASHINGTON 7, D.C.

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May 23, 1952

Dear Mr. Alan:

Many thanks for your letter of May 22nd enclosing the clipping from "Time." Unfortunately, we have decided not to keep the pictures and I have made arrangements to have them shipped back to you. You should have received a telephone call from my secretary today to this effect.

Sincerely yours,

*W.A.M. Burden*  
William A. M. Burden

Mr. Charles Alan  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

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THE BALTIMORE MUSEUM OF ART

WYMAN PARK • BALTIMORE 18, MARYLAND

May 23, 1952

Dear Charles:

Enclosed check for Six Hundred and Sixty Dollars (\$660) received in payment of

# 24 — 3 paintings purchased by Martinet \$500  
— 1 painting purchased Mrs. Gutman \$160 80.  
*Cal Struton* \$ 660

from the Baltimore Museum Show.

As you know we are moving in two weeks so would appreciate it if you will send check covering the sales from the Museum show as soon as possible.

Would like to have my bank balance cleared, etc. for transferring to Washington.

Sincerely,

*Bob K.*

Robert Knipschild

14 150 76.  
7V 150 75  
73 700. 100.

THE MULVANE ART CENTER OF TOPEKA

washburn university \* topeka \* kansas \* phone 5634

Alexander Tillotson, Director

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Mrs. Jack B. Snyder

Mrs. Harry Woodring

Mrs. Edith G. Halpert, Director,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, New York.

Dear Mrs. Halpert:

Nat Uhr dropped in yesterday and while describing his New York trip mentioned that you had received no word from me about the exhibition you so generously provided us with this spring. I told him I had written, in fact I said that I thought I had written twice.

My very excellent secretary does not take dictation (she more than makes up for this by relieving me of many executive responsibilities) so I draft a letter in long hand which she deciphers and transcribes. Moving, as we do from one minor crisis to another, my draft could very well have become buried in discarded mail.

We did get the show in time to hang it for the formal opening. It was delivered at 4:00 P. M. and was up in time for the 8:00 P. M. guests. We liked it very much. It was of special interest and help to the students.

This moment finds me in a very discouraged mood. It seems to me that the public becomes more apathetic each year. We have had the most worthwhile exhibitions this year of any year since I have been here, but our attendance has dropped about 33 percent compared to last year. It makes me physically ill to persuade persons like you to make special concessions in the name of art for us and then have the public act as though I was trying to subvert them.

Anyway, Nat and I do appreciate what you have done for us, and I am very grateful for the opportunity of seeing the work that you sent. I am sure, in spite of my pessimistic mood, that many persons found the same enjoyment that I did.

Please forgive me for not reaching you with a letter sooner.

Very sincerely,

*Alexander Tillotson*  
Alexander Tillotson

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As for your lovely invitation - it's worth planning another trip to N.Y. — we're anxious to come again — and SOON!

Is it possible for us to have a photograph of the Marin oil or isn't one available?

Thanks again for everything and we hope to hear from you again in the not-too-distant future.

Sincerely —  
Barbara Flischman

May 2, 1952

Dear Mrs. Halpert —

Excuse this hasty note but Harry and I are most anxious that you find out that everything has reached us in perfect order and we are tremendously excited, to say the least!

The Marin oil arrived about eleven days ago as did the catalogue, etc. The other four pictures came wrapped together a week ago.

You would have been amused at the scene which took place here when we stayed up till 2:30 a.m. debating,

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April 4, 1962

Miss Anne Bobitt-Gardner  
3 Claremont Park  
Boston 18, Massachusetts

Dear Miss Bobitt-Gardner:

Thank you for your letter.

If you have had occasion to follow our career, you will realize that we had a large Negro exhibition in 1941 and selected for our permanent group Horace Pippin and Jacob Lawrence. In both instances our motivation was purely an aesthetic one and we are very proud of the record of both artist. Unfortunately Pippin passed away several years ago, but we are delighted that Lawrence continues reproducing and developing constantly in spite of the tremendous recognition he has already achieved.

Since we added nine artists at one time, we are not planning to make any further additions for a long period. However, if I can possibly get to Boston at the time stipulated I shall be delighted to see the show.

Sincerely yours

EGLa

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April twenty-fourth,  
1 9 5 2

Mr. Dwight Kirsch, Director,  
Des Moines Art Center,  
Greenwood Park,  
Des Moines 12, Iowa.

Dear Dwight:

Please forgive me for not answering your letter of April tenth sooner. I should be doubly chastized because your action and the action of your insurance company were so exceptionally prompt. We came to an immediate agreement as to the cost of the restoration and the two paintings are hanging in our current Dove exhibition. We are grateful for all your efforts.

You are quite correct that the painting "Out of the Window" was not sent to you. I was in such a hurry to send out the letter about the damages that I neglected to check our consignment form.

We had a nice visit from Jim Schramm last week and we are looking forward to your next visit in New York so that we may keep up with what's going on in Iowa.

Sincerely yours,

ca-k.

May 6, 1952

Mr. James E. Dwyer  
Co-Chairman, Exhibitions  
College of Fine Arts  
Syracuse University  
Syracuse 10, New York

Dear Mr. Dwyer:

It will be very nice to see you when you come to New York  
in June.

At that time we can discuss the details regarding your plans  
for the Marin exhibition. However, I think I should tell you  
that such an exhibition would be conditional. As you probab-  
ly know, during the Steiglitz regime, the work of Marin  
could be seen only at An American Place, or his previous  
gallery, with the exception of the institutions that owned  
his paintings. Subsequently we became Marin's sole agents  
and attempted to change the system, but after almost forty  
years of a specific routine, it was very difficult to con-  
vince Mr. Marin that one man shows of his work should be  
made available to museums and universities. After a consid-  
erable period we finally succeeded by making a concession  
which we thought was quite reasonable.

This long preamble is by way of introducing the concession  
referred to. We are permitted to assemble and send out a  
Marin exhibition to an institution we approve, but instead  
of charging an exhibition fee we request a purchase guaran-  
tee from the institution. The purchase may be made directly  
or the painting may be sold to a trustee or some gallery  
visitor. In this way, Mr. Marin is convinced that there is  
serious interest in his work. To prove that this is not a  
sales making scheme, the guarantee may be limited to a very  
nominal sum.

In such a show we automatically include some of the smaller  
paintings which are equally high in quality, but because of  
difference in size, are priced at very low figures, conse-  
quently incorporating both a variation in date, subject and  
medium, as well as in price range.

Want you come in so that we can go over a number of the  
paintings and further discuss this matter.

Sincerely yours

EGLla

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EDITH G. HALPERT

Memo from

Please let me know  
in what part of the state  
each of these was found.  
Just return slip with info

Do you have any interest in  
book Printer at Ephrata Pa.  
Christie, we have H heel.  
advise me.

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
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May 6, 1962

Mr. Stanley Marcus  
Neiman-Marcus  
Dallas 1, Texas

Dear Stanley:

I just wrote to Jerry Bywaters regarding the catalogue and the show, mentioning that I was mighty slow on the trigger, but we have been so active here that I have not had a moment to get at a typewriter or dictating machine.

I want to express my enthusiasm to you and to repeat that an exhibition of this kind is invaluable in creating a new perspective in relation to European and American art, in addition to the effect it must and will have in encouraging both. Your introduction certainly hits the spot and may I remove my hat to you.

All and all, this is a very gay season for American art. In addition to the activity throughout this country, two large exhibitions have been sent to Japan and to Venice. The fact that the State Department gave its blessing to the latter is another important step in our development. And, of course I feel very cocky that of the four artists sent to the biennale, two are D.G. boys — Stuart Davis and Ima Kuniyoshi. By the way, have you thought any further about "Forbidden Fruit", which we withheld from either shipment in the hope that you are still open to temptation? May I dont you let us send it to Dallas some time in the near future for a little closer inspection.

And why dont you come in to see us soon.

Sincerely yours

EOM:la

SPRINGFIELD MUSEUM OF FINE ARTS  
49 CHESTNUT STREET  
SPRINGFIELD 5, MASSACHUSETTS

April 7, 1952

Dear Mr. Marin:

We have received the photograph of the Carroll Cloar painting entitled "Hill of Carmen - Guatemala." This painting would be satisfactory for our Spring Purchase Exhibition unless the other one you refer to in your note of April 2, a photograph of which we have not received, seems better.

As the time is now short, unless you hear by telephone when we have received the other photograph, please include "Hill of Carmen" as representing Cloar.

Sincerely yours,

*Furniture B. V. D. Burton*

Director

P. S. Would you please fill out the enclosed information sheet and return to us as soon as possible? In the event that we choose the other painting, you might fill in the needed information on that one also. Many thanks.

Mr. John C. Marin, Jr.  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

FBR:ocn

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1500 Shawnee Road  
El Paso, Texas

May 26, 1952

Miss Edith Halpert  
Downtown Gallery  
52 East 51st Street  
New York, N.Y.

Dear Miss Halpert:

I expect to be in New York for a few days, leaving El Paso around June 18th.

I would like to have the opportunity of showing you several of my paintings. If you are interested please let me know by return mail as I would then ship some of them via Railway Express so that they will be in New York when I arrive.

After twenty-three years in the advertising field I came to El Paso, Texas to devote my time to painting.

Several years ago I had a one man show in Los Angeles and as Macdonald Wright wrote, "in all of them are talent and promise". However at that time I was not quite sure of what I was doing and could give no explanation. So I just continued to paint and then just last April I had a show in El Paso - that was for me to see what would result. Those who came to the show expressed much interest and two of my things were sold. I was pleased!

I would appreciate your reply so that I will have sufficient time to ship my paintings and have them in New York when I get there.



SMITHSONIAN INSTITUTION

NATIONAL GALLERY OF ART

WASHINGTON 25, D. C.

April 14, 1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of April 4. I appreciate Mrs. Vanderbilt Webb mentioning my forthcoming book on EARLY AMERICAN WOOD CARVING. The question you raise about giving names of private owners is a difficult one. By consulting dealers' records one would still not be sure of securing the present owners, and would run the risk of being inaccurate. Moreover, some owners wish to remain anonymous, thereby complicating matters. When one tries hard to get the facts, one hesitates to follow any course that would so easily turn up mistakes.

Wood carvings mentioned in this book will carry a reference to the Index number; a scholar would be put in a position to obtain from the Index whatever information in regard to early ownership that is available. When that happens he could confer with the last owner and carry on from there, if he felt so inclined.

About the only way I can see as a solution would be a central registration of important privately-owned works of art, for the convenience of scholars and to keep track of our heritage. This would be akin to the listing of historic houses by the National Council for Historical Sites and Buildings. It would be a worthwhile project, but would take an endowment to carry through.

With best personal wishes,

Sincerely yours,

*Erwin O. Christensen*

Erwin O. Christensen  
Curator  
Index of American Design

P.S.

Have you any information on a mahogany bust of which we have a rendering by Elizabeth Fulda? It is labeled "Henry Clay, 19th century, American Folk Art Gallery". Who is the carver, when was it done and who is responsible for the "Henry Clay" attribution?

E.C.

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May 12, 1962

Mrs. Adelyn D. Breeskin, Director  
Baltimore Museum of Art  
Wyman Park  
Baltimore, Maryland

Dear Mrs. Breeskin:

At the request of Mr. Gallagher, whom I have had the pleasure of meeting, I have sent today via Budworth the paintings which are listed in the enclosed on approval consignment.

In addition to those actually shipped, I am enclosing also two photographs of the most recent paintings by Kuniyoshi and Shahn just to give you an idea of the current development in their work. Mr. Gallagher saw both of these paintings.

Although Mr. Gallagher did not see the Kuniyoshi "Child Frightened by Water", in talking with him this morning he suggested that we include this as well since he mentioned he was interested in one of the very early examples. Thus, with the paintings sent and the photographs, a better cross section may be obtained -- although I am sure that you are well acquainted with the work of all three artists.

In view of the generous act on Mr. Gallagher's part, I am quoting the lowest museum prices on all of the items. Naturally I hope that each of the artists will be represented in your very fine collection.

Sincerely yours

MMLa

Copy to Mr. Gallagher

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April 4, 1962

Clark and Gibby, Inc.,  
20 East 41 Street  
New York 17, N. Y.

Gentlemen:

In a recent issue of The New Yorker, I was impressed with your very handsome advertisement and read the text.

I was very glad to see that you include paintings in your planning, and am writing to suggest a visit to this gallery at your convenience.

For many years we have cooperated with architects, decorators and the principals in helping with the selection of pictures for offices, board rooms, employees lounges, etc. As a matter of fact there are a number of paintings from this gallery in Rockefeller Center. Aside from the "Old Masters" like John Marin, Georgia O'Keeffe, Charles Sheeler, etc., we have a group of young artists in very low brackets, and since we purchase the work of the latter group, we are in a position to allow a more generous commission. Perhaps you noticed the feature article in LIFE Magazine dated March 17th in relation to this new department called The Ground Floor Room. The style of work ranges from magic-realism to abstraction and varies considerably in variety in each of the so-called classifications.

In any event, I shall be very glad to show you around if you will telephone me. I look forward to your visit.

Sincerely yours

E.S.H.L.A.

or to publishing information regarding sales transactions.  
Searchers are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
will be published 60 years after the date of sale.

May twenty-ninth,  
1 9 5 2

Mr. Albert Greenfield,  
1300 Shawnee Road,  
El Paso, Texas.

Dear Mr. Greenfield:

Thank you for your letter.

While I should be interested in seeing your work,  
I think it would be misleading to suggest the pos-  
sibility of an addition to our list at the pre-  
sent time.

As you may have read, we added nine artists simul-  
taneously and thus are not in a position to make  
any increase for at least two or three years - un-  
til these artists are sufficiently established.

Since there are about 70 galleries in New York  
showing American art, I am sure you will have no  
difficulty in making an arrangement for an agent.

Sincerely yours,

egh-k.

encl.

(his own newspaper clipping.)

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

315 E. 17 St.  
N.Y. 3 - NY.  
G.R. 3-6839  
Apr. 17, 1952

Mr. Ernst Hefner  
DownTown Gallery  
32 E. 57 St  
NY 22 2227

Dear Mr. Hefner,

Thank you, a little belatedly,  
for your letter of Mar. 9, asking me to drop  
in some Fri. afternoon from 2-5 P.M.  
I will be able to do that  
tomorrow, Fri., April 18, in my early afternoon.

Sincerely

Nat Weisz

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 21<sup>st</sup> 1952

Mrs. Lewis Galantiere

Eleven East Seventy-third Street, New York 21, N. Y.

Dear Mrs. Halpert: —

as you may have heard Byros Browne has run into some bad luck. Henry had a severe attack of coronary thrombosis from which he is just recovering. He has been forbidden by his doctors to teach or work for six months & for this reason Elizabeth Holtz & I have arranged a lottery on his behalf for two of his recent paintings, one a 24" x 30" o.d. & the other a 19" x 25" watercolor. Both are at his gallery now. The tickets are five dollars each. We hope to raise \$500 & are within ninety dollars of our goal now. If more are sold we will add another work.

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
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THE FRICK ART REFERENCE LIBRARY

HAS RECEIVED Catalogue, Arthur J.  
Dove Exhibitions, April 22 -  
May 10, 1952

A GIFT TO THE LIBRARY

FROM The Downtown Gallery

FOR WHICH GRATEFUL ACKNOWLEDGMENT IS HEREBY MADE

Mrs. Henry W. Howell, Jr.

LIBRARIAN

NEW YORK CITY

April 21, 1952

April 4, 1962

Mr. McINNIS

Lt. Harry McINNIS, USNR, left grade my file at Doyard I  
Staff, Commandant's Office, Division of Art, Bureau of  
a/c Fleet Post Office, 1000 Madison Avenue, Suite 1000  
New York, N. Y. H. J. two weeks ago in no place and at  
no time visible with any of his

Dear Lt. McINNIS, I am very pleased that you are

now here again and am enclosing a copy of my letter.  
Thank you for your very nice letter, which I am sorry to say was

delayed answering in the hope that you would not

get in.

The Johnson painting "Rockstreet City" was sold before the LIFE article appeared. As a matter of fact, the majority of the paintings reproduced either in the group picture, or separately, were sold prior to March. Actually April 1 LIFE took the photographs considerably before publication as they usually do. The response to our opening announcement was so tremendous that the bulk of the pictures in the first group disappeared within a very short time.

At this stage of their career their work, if anything, develops with each new batch and I am sure that when you get back you will find a very exciting selection by all the artists including Johnson, who is in the Air Corps, but wrote that he would ship us one or two new pictures from abroad.

I certainly look forward to meeting you. Your letter gave me so much pleasure and your enthusiasm for American art is most heartening.

Good luck.

Sincerely yours

EGLA

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April 4, 1962

*RGW  
Young Collections 4/62  
"Young Masters"*

Mr. George Works, Jr.,  
5337 Venonah Avenue  
Dallas, Texas

Dear Mr. Works:

I have just received a copy of The Daily Times Herald outlining the new plan of your organization called "Young Collections". May I congratulate you on this splendid idea. Being in an excellent position to view the general activities throughout the country, I know how effective your plan will be, and also realize that it will have a stimulating effect nationally, particularly for its departure from the routine of package collecting patterned on standard names and price prestige.

In our twenty-five years of existence, we have encouraged adventurous collectors by continuously presenting new creative artists, thus making it possible for the collector to speculate on his own taste and judgement within the most limited budget. A catalogue of the current show, as well as the announcement of the Ground Floor Room, are enclosed. These explain the policy. You may have seen the spread in LIFE Magazine.

In addition I am enclosing a catalogue of the Spring Exhibition which includes our "Old Masters" most of whom were selected by us originally under the same circumstances.

When you are in New York I hope you will come in and see this cross section of American art. It will be a pleasure to meet you.

Sincerely yours

ECHla

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JOSEPH H. HIRSHHORN  
SUITE 1922 - 44 KING STREET WEST  
TORONTO, ONTARIO  
EMpire 3-9619

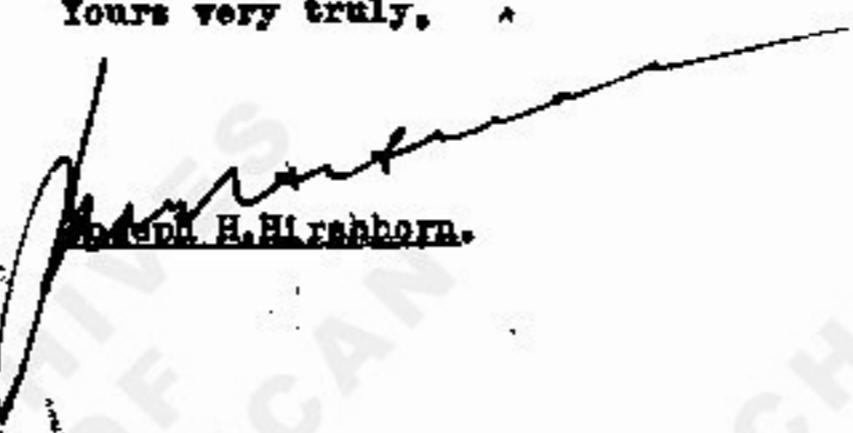
3rd April 1952.

The Downtown Gallery, Inc.  
32 East 51st Street,  
New York, 22, N.Y.

Dear Sirs:

I am enclosing herewith cashier's cheque in the amount of \$4650.00 in settlement of the items purchased by me on your invoice dated March 17th 1952.

Yours very truly,



Joseph H. Hirshhorn.

JHH/lh,  
enc. cheque.

N.B. Please hold pictures for me pending delivery instructions.

J.H.H.

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May twenty-third,  
1 9 5 2

Mr. Jay Z. Steinberg,  
3750 Lake Shore Drive,  
Chicago 15, Illinois.

Dear Mr. Steinberg:

I am sorry to have overlooked the letter  
and am enclosing it for presentation to  
your insurance broker and for your re-  
cords.

Sincerely yours,

egh-k.  
encl.

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searchers are responsible for obtaining written permission  
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Mrs. Charles S. Powell  
1185 Shelburne Road  
Burlington, Vermont

April 3, 1952

The Downtown Gallery  
32 E. 51st Street  
New York, New York *W<sup>est</sup> 45<sup>th</sup> St*

Gentlemen:

Am you interested in exhibiting  
and selling the (oil) paintings of  
a completely unknown amateur?

I shall be happy to send you  
samples of my work if you should  
be interested. Lately I have done some  
(slightly impressionistic I think!) snow  
scenes which have encouraged me to  
seek an outside opinion of my work.

If you should decide that you  
would like to have me send you a  
couple of my paintings for your examina-  
tion, please instruct me as to whether  
or not they should be framed.

Sincerely yours,  
(Mrs.) Helen Powell

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April eleventh,  
1 9 5 2

Mr. Kenneth M. Shuck,  
Director,  
Springfield Art Museum,  
Springfield, Missouri.

Dear Mr. Shuck:

We shipped the two paintings by Shahm yes-  
terday and hope that you will feel as  
strongly as I do about "Mother and Child"  
as a representation in the Springfield Mu-  
seum.

In any event, you understand that both pic-  
tures must be shipped immediately to Cincin-  
nati, addressed as follows:

Cincinnati Art Museum,  
Eden Park,  
Cincinnati 6, Ohio.

as they are already catalogued for a show  
which opens on April 21st. Now that the  
wires are clear, you may telegraph your de-  
cision.

I am glad that you had occasion to spend  
some time with Paul Burlin. He certainly  
is a stimulating and brilliant person and  
I am sure that you both enjoyed the visit.

Sincerely yours,

egh-k.

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MRS. J. WATSON WEBB  
SHELBURNE, VERMONT

MAY 14, 1952.

DEAR MRS. HALPERT:

THANK YOU FOR YOUR VERY NICE  
LETTER, AND I WANTED TO LET YOU KNOW  
THERE WERE NO PHOTOGRAPHS OF THE PAINT-  
INGS THAT YOU MENTION FROM MRS. BAIN.  
HOWEVER, I DO NOT WANT TO BUY THESE, BE-  
CAUSE AS YOU KNOW, I ONLY WANT YOU TO  
SELECT THE BEST.

I AM SENDING YOU SOME SNAP-  
SHOTS OF THE PINEAPPLE THAT I SAW AT  
NEWPORT, RHODE ISLAND. COULD YOU SEND  
THESE BACK TO ME AFTER YOU HAVE SEEN  
THEM.

I AM BUSY AT WORK RE-ARRANGE-  
ING THE FOLK ART - AND OH MY, IT IS A  
TOUGH PROPOSITION!

Sincerely, atb.

*Elsie Watson*

Mr. Edith & Holbert

April 5 - 52

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Madam. Your letter recd. am sorry but  
cannot sell for less this fine Music book  
as the first one I found in past 10 years  
these items are my scarce here now, and  
they are just not to be had. am sorry.  
Just return them if to high.

Very Truly Yours  
C. M. Heffner

C. M. HEFFNER  
235 W. GREENWICH ST.  
READING, PA.

not to publishing information regarding sales transactions.  
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may be published 60 years after the date of sale.

April 4, 1952

Mrs. Florene Maine  
State Route #7  
Ridgefield, Connecticut

Dear Florene Maine:

There must be something in the air because I  
had put through a personal call to you last  
Saturday and again on Sunday. Not having heard  
from you for some time I got a little disturbed  
and wondered whether you were well. It was good  
to hear from you.

Thank you for the sentiment expressed. We were  
pleased because the LIFE article has actually  
brought some results; and because it was both  
dignified and had an element of selling.

I am pleased too that Mrs. Webb got the table  
I really wanted for her.

For the past few weeks I have been under the  
weather, but am now coming to, and beginning  
to think of folk art again. Have you found  
anything of any consequence recently? It  
always pep's me up to see a good book of folk  
art -- when and if it comes up. Are you going  
to be at the White Plains show this year? I  
noticed that you skipped New York.

Do let me hear from you and if you can arrange  
to come in for an evening, please let me know  
so that I can plan to have dinner etc.

Sincerely yours

ECKla

TELEVISION AFFILIATE  
KRON-TV

# San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS  
SAN FRANCISCO 19, CALIF.  
GARFIELD 1-1112

RADIO AFFILIATE  
KRON-FM

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May 28, 1952

Dear Mrs. Halpert -

Forgive me, but I must ask another question. I find I do not have the measurements of the two Harnett drawings, "Tyrclean" and "Male Portrait," and should deeply appreciate this information.

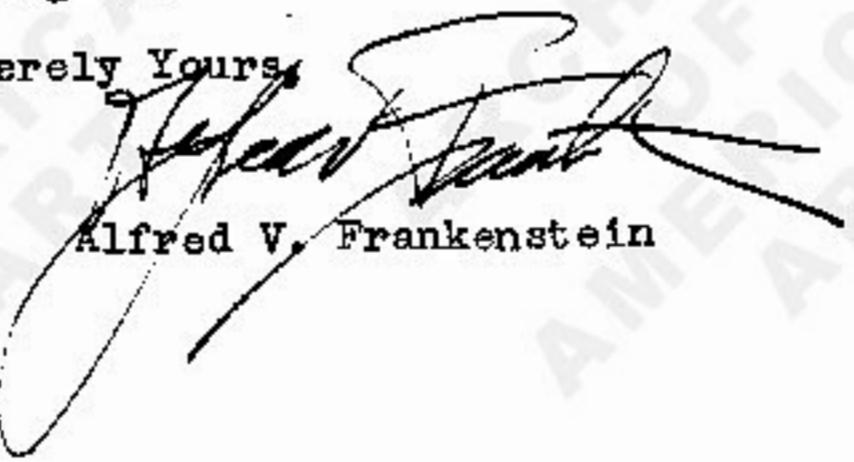
Incidentally, I discover that I do have another print of that unfinished still life at the University of California, and so you may keep the one I recently sent you.

I believe I failed to reply to your inquiry about photostats or photographs of other Harnett drawings beside those I sent you some time ago. I have been intending to have the whole series copied, but haven't gotten around to it because of the pressure of other things. If I can get at this before I leave for Harvard in three weeks, I shall be glad to do so; otherwise, I am afraid this project will have to wait until I return in the fall.

With kindest regards

Sincerely Yours,

Alfred V. Frankenstein



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May twenty-eighth,  
1 9 5 2

Mrs. Lewis Galantiere,  
11 East 73d Street,  
New York 21, N. Y.

Dear Mrs. Galantiere:

Yes, I have heard about the unfortunate situation. As a matter of fact, I have already purchased a considerable number of tickets but shall do all I can to suggest that others help along in this very worthy cause.

The death of Miles certainly was a great blow, particularly to us who were so close to him.

Sincerely yours,

egh-jk.

# THE DETROIT INSTITUTE OF ARTS

*Detroit 2, Michigan*

---

ARTS COMMISSIONERS: EDGAR B. WHITCOMB, President - MRS. EDELL B. FORD - K. T. KELLER - ROBERT H. TANNAHILL

---

EDGAR P. RICHARDSON, Director

Wm. A. BOSTICK, Secretary & Bus. Mgr.

April 15, 1952

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Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 E. 51st St.  
New York City 22

Dear Mrs. Halpert:

Mr. Fleischman has already told me of his purchases and I look forward to seeing them. I am glad that he came in to see you. He is a highly intelligent fellow and has interesting taste, although not a great deal of experience. I believe he has the makings of a very good collector.

With best wishes,

Sincerely yours,

*E.P. Richardson*

E. P. Richardson,  
Director



NATIONAL GALLERY OF ART

WASHINGTON 25, D. C.

May 5, 1952

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may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 5lat Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you very much for the information on the  
Henry Clay figurehead, which I return herewith. I  
appreciate your kindness in sending me the Hudson River  
boat figure, out it was a mahogany bust of Henry Clay  
credited to the Gallery which I inquired about.

With best wishes,

Sincerely yours,

*E.O. Christensen*

Erwin O. Christensen  
Curator  
Index of American Design

Enclosure: Information on HENRY CLAY - HUDSON RIVER BOAT FIGURE

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April eighth,  
1 9 5 2

Mr. Garland Ellis,  
Fort Worth National Bank Building,  
Fort Worth 2, Texas.

Dear Mr. Ellis:

Under separate cover, I am sending you on approval two paintings by each of the following artists - Cloar and Oscar. As a matter of fact, the Oscar "Man on Persian Rug" has just arrived. It is the only major painting of his available since everything but one or two of the smaller pictures have been sold.

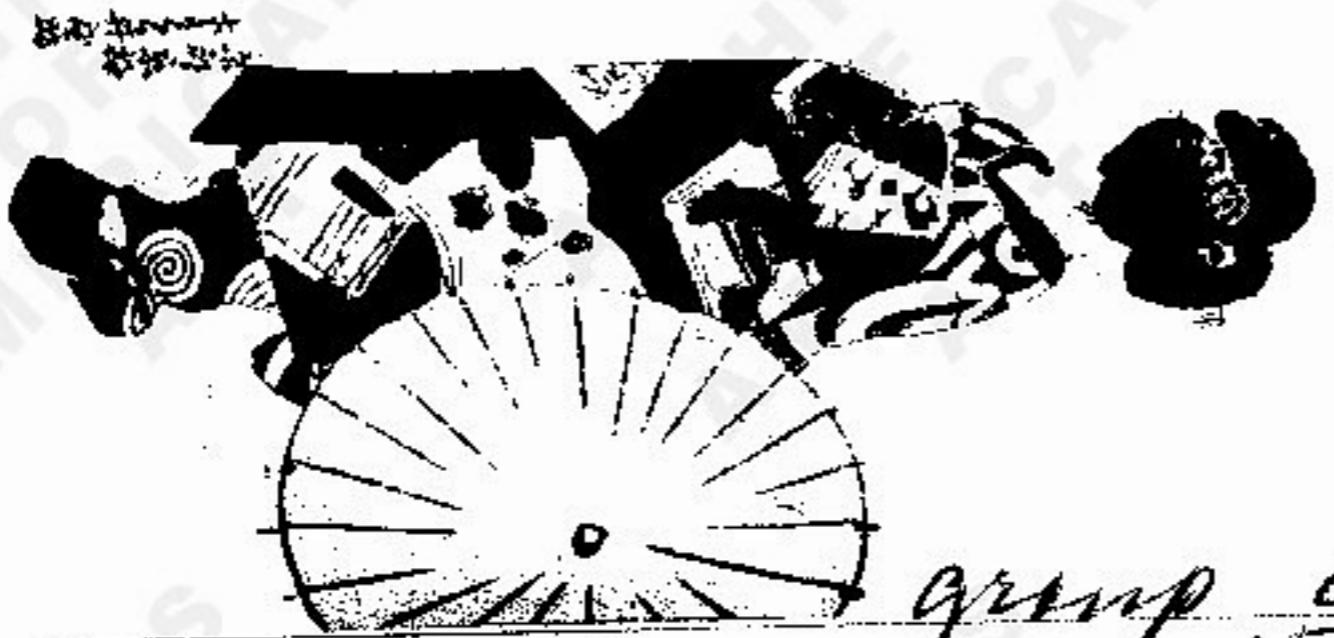
I hope you like the two Cloars which I selected for you. These are all being sent unglazed and unframed, as you requested. Since they are sold on that basis anyway - that is, the price does not include the frame - it works out very nicely.

I hope you will make a speedy decision because we have received numerous letters from all parts of the country, but I am honoring yours first. When you make your choice, please return the others promptly.

I still hope that you will be in New York in the near future to see the entire group of "young geniuses" as well as our "old masters." It will be nice to meet you.

Sincerely yours,

egh-k.



Hi group and  
emperor Jawrocky with anything  
in the White Room. I taught  
a care of each of your men  
which were trapped down in  
country. I sent a court dress  
to Ben Drucker.

Take care of my interests  
on the East Side. When  
I get back I will - or shall  
have a lot to tell. But  
you must have zoda for the  
tooth and lemon for the tea  
Back to you on the stuff.

Tokyo Japan Lewis Stearns  
May 29, 1952

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WELLESLEY COLLEGE

WELLESLEY 81, MASSACHUSETTS

DEPARTMENT OF ART,  
FARNSWORTH MUSEUM

April 8, 1952

Enclosed please find the contract for  
the Ben Shahn exhibition.

I understand from John McAndrew that  
these works are insured by you, the  
premium to be paid by us.

Thank you very much.

*Phyllis P. Bober*

Phyllis Pray Bober

Curator

April sixteenth,  
1 9 5 2

Miss Carol Kinsell,  
Room 5600, 30 Rockefeller Plaza,  
New York 20, N. Y.

Dear Miss Kinsell:

Finally we dug through all the records in order to obtain  
the information you requested. You will find the data be-  
low:

<u>ARTIST.</u>	<u>TITLE.</u>	<u>PURCHASE DATE.</u>	<u>PRICE.</u>
Bennett.	"Haying"	6/38	\$70.
Breinin.	"Sunlit Farm."	6/38	50.
Fenelle.	"Minnesota Farm"	6/38	45.
Varian.	"The Champ"	12/38	100.
Prestopino.	"American Landscape"	6/38	50.
Spencer.	"St. George's, Bermuda"	6/35	100.
Spencer.	"The Bay"	6/38	325.
Lewandoski.	"Lighthouse Service Station"	6/38	35.
Likovsky.	"Cincinnati in the Winter"	12/38	125.
Kuniyoshi.	"Girl Reading"	6/38	300.

Under separate cover we sent you a brochure which incor-  
porated the biographical notes you required. The Rainey Ben-  
nett watercolors of the larger size are now selling for \$175.  
to \$250.

Mr. Alan told me you inquired about a method of cleaning  
paintings on velvet. I have done this myself in the past,  
when I had more patience, by using the old-fashioned method  
of rubbing the surface of the painting with corn meal. This  
is a very painstaking method and requires great care to avoid  
breaking the fabric fibres. I know of no one who does this  
work professionally. However, if you would write to Mr.  
Henry P. Rossiter, Curator of Arts, Boston Museum of Fine Arts,  
he may be of assistance to you since the Museum has experimen-  
ted with such cleaning in connection with the Karolik Collec-  
tion.

Sincerely yours,

egh-k.

TELEVISION AFFILIATE  
KRON-TV

# San Francisco Chronicle

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RADIO AFFILIATE  
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May 24, 1952

Dear Mrs. Halpert -

Many thanks for your letter of May 22 and for the photograph of the newly discovered Harnett. I shall write Mr. Jennings as you suggest.

That little still life with the pile of coins seems closely related to two others I have seen, both of them in California. The first of these was called to my attention by its owner, Mrs. Chalmers Wattles (then Mrs. Owen Sweeten) of Healdsburg, and I discovered the other by accident in the storage vaults at the University of California. I published a story about these paintings at the time the one at the university came to light, and I believe I sent you a copy of it. As I recall it, there was evidence to show that both pictures had been brought west by an uncle of Mrs. Wattles.

The interesting thing about these two pictures is that both are identical in subject matter and composition and both are unfinished. The university's version is little more than an underpainting and is unsigned and undated. The Healdsburg version seems to be completed except for the wad of bills at the left, and while it is signed and dated, I suspect that the signature and date are not by Harnett himself but were added by someone else. These two are the only exact Harnettian replicas I have so far found, although there is documentary evidence to suggest that he made replicas on several occasions.

The photograph suggests that the feathers of the pen in your picture are also unfinished; they seem extremely flat, and the individual barbs do not seem to be indicated, as they usually are. Perhaps this is a distortion for which the photograph is to be blamed, but it might be worth while for you to examine that passage closely. The signature on this painting seems to be very good, but there is a smudge over it and I find it difficult to read the date. Is it 1877 or 1879? The Healdsburg picture is dated 1879, but if yours is '77 I am willing to lay a bet that the Healdsburg version was done in the same year and that the man who put the faked signature to it invented the date.

I should also like to know the size of your painting, and the materials of which the coins are made. The Healdsburg and U.C. pictures are both 8 x 10, and I suspect ~~yours~~ yours is, too. I also suspect that some of the coins are silver and some gold, and I'd like to know which is which.

With kindest regards

Sincerely Yours,

I shall send you photographs of the two California pictures. You may keep the Healdsburg, but please return the U.C., since it is the only one I have.

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April 4, 1962

Mr. S. S. Meyers  
Spold and Brandwein  
30 Broad Street  
New York 4, N. Y.

Dear Mr. Meyers:

Please forgive me for not having answered you  
sooner, but I have been ill for several weeks  
and have just returned.

I hope it will be alright for me to give you  
a ring next week.

Sincerely yours

EGH:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# The Old Print Shop Inc.

Harry Shaw Newman  
Established 1898

150 LEXINGTON AVENUE New York 16, N.Y. TELEPHONE MURRAY HILL 3-3980

Aquatints  
Engravings  
Lithographs  
Mezzotints

American Paintings  
before 1875

Advertising  
Archery

Audubons

Aviation

Baseball

Birds

Bowling

Boxing

Bull Fighting

Caricatures

Clippers

Cock Fighting

College Views

Comics

Cricket

Currier & Ives

Dancing

Farming

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Flowers

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Military

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Music

Naval

New York City

New York State

Portraits

Railroads

Rowing

Sentimental

Shooting

Silhouettes

Skating

Sporting

Steamships

Temperance

Tennis

Town Views

Trade Cards

Trotting

Turf

Valentines

Views—American

Views—English

Whaling

Winter Scenes

Yachting

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Reached home yesterday from Paris  
and found your note of April 30th.

Am pleased that you decided to buy  
the water color of Skowhegan, Maine and thank  
you for your check. We had just acquired this  
for stock prior to offering it to you and had  
not photographed it. You should have been  
told this a month ago. I am sorry.

Hoping to see you very soon and with  
kind regards, I am

Yours sincerely,

THE OLD PRINT SHOP INC.

A handwritten signature in black ink, appearing to read "Harry S. Newman".

HSN:rhb

Typed in Mr. Newman's absence.

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 4, 1932

Mr. Robert D. Straus  
Straus-Frank Company  
Houston, Texas

Dear Bob:

Many thanks for your awfully nice letter.  
I appreciate both the gesture and the contents.

We are very pleased with our new experiment which proved to be a far greater success than we had expected, or, I might say, even hoped for. Running a gallery is a tough job and takes up about sixteen hours of an average day. It also makes great inroads to one's emotions if one is sympathetic with artists and with clients at the same time. However, the compensations are really tremendous. The gratification of seeing brilliant young artists succeed or having an idea succeed makes up for a great deal that could be unbearable.

And it is one of my great pleasures to have among my friends and clients, people like you and Carol. And so, my best to both of you.

Sincerely yours

Ella

91 Central Park West  
N.Y. April 18, 1952

Dear Mrs. Halpert,

I'm sorry that you waited so long for your  
money, and certainly forgive you for your letter.  
Enclosed are hand checks for 40%. We have bought  
a new business, which is operating since April 1st  
and hope to pay the \$238.00 the beginning of next year.

I'm sorry I missed up on the Shakes, since there  
is an artist I would like to have owned, but I  
can't blame you if you won't do any more busi-  
ness with me. But since my collecting days are over  
it really doesn't make much difference.

Can you put the Levi's up for sale with the A.C.A.  
gallery? Otherwise, all the other things I got from  
you are very beautiful and, I feel, an asset to my  
collection. Thanks again for waiting so long.

Sincerely N. Abend.

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May 20, 1962

Mr. H. Perlstein, President  
Pabst Brewing Company  
221 North LaSalle Street  
Chicago 1, Illinois

Dear Mr. Perlstein:

Please accept my belated thanks for your very nice letter of May 7th.

No doubt Mr. Sheeler will return to New York very shortly when we shall have more details regarding the specific subject or subjects agreed upon during his stay in Cedarburg.

I hope you are pleased with the publicity that has developed in connection with Mr. Sheeler's stay -- both in the newspapers and on the television program.

Sincerely yours

EGLla

MSA 8° 7025

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F R A N K   P E R L S   G A L L E R Y

May 26, 1952

Mr. Charles Allan  
Downtown Gallery  
32 E. 51 Street  
New York 22, N. Y.

Dear Charles:

Canyons, by Charles Sheeler went off to Toledo as per your instructions. Also a crate was returned to Berkeley for you.

About the Ludington Spencer, should you put it up at auction or sell it at a regular market price, you may send me a box of Roi-tan cigars (50's).

In connection with your print show, please let me have two Shaws and if there are any new Kuneyoshi and Davis, send them along too.

I will give the young artists some serious thought, but please give me a bit more time. The Clear is sold, but has not been paid for as yet.

You should have been to the Matisse opening---Just like New York!

Best regards,

*Frank*

See TIME coming issue.

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7 May 1952

Mr. Edwin W. Zoller  
Associate Professor of Fine Arts  
The Pennsylvania State College  
Altamont, Pennsylvania

Dear Mr. Zoller:

I was very happy to receive your letter about the Meigs painting. It is one of my personal favorites. You will be interested to know that a painting by Meigs has just been acquired by the Springfield (Mo.) Art Museum. His reputation seems to be growing, and justifiably so, every day.

Enclosed you will find a bill which I trust you will pass on to Mr. Adler. When you receive the painting (which has already been shipped) would you be so kind as to sign the blue slip and return it to us?

My best regards to you and Mrs. Zoller.

Sincerely yours,

enc: invoice & receipt

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may be published 60 years after the date of sale.

May 6, 1952

Mr. Charles Zadok  
7748 North Club Circle  
Milwaukee 11, Wisconsin

Dear Mr. Zadok:

This morning I received from The Arts Club a  
catalogue of your exhibition and was very much  
impressed.

As a coincidence, Charles Sheeler was at my  
desk and we discussed his plans for his trip  
to Milwaukee where he plans to remain for about  
a week. The conversation suggested the idea of  
his meeting you while he is in Milwaukee -- if  
you are free and would like to see him.

Since he does not know what hotel reservations  
have been made for him, I gave him your address  
and recommended that he phone you. Perhaps you  
would show him your collection. In any event,  
I am sure that you would enjoy meeting each  
other and I know he would be delighted to meet  
Mrs. Zadok as well.

Sincerely yours

BHLa

UNIVERSITY OF FLORIDA • GAINESVILLE  
COLLEGE OF ARCHITECTURE AND ALLIED ARTS

Office of the Dean

May 22, 1952

Miss Edith Halpert  
Downtown Gallery  
New York City, New York

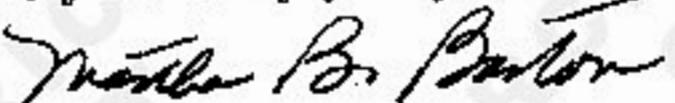
Dear Miss Halpert:

Fletcher Martin has recommended that I write you regarding the possibility of our getting a Carl Zerbe show of perhaps a dozen paintings and drawings for the University of Florida Department of Art. We would like to know what sort of arrangements your gallery makes for such a loan, what the insurance, etc. would be. A date sometime in the winter or spring would be better for us than in the fall.

If we should be able to arrange such an exhibition with you would you be interested in having it go to a number of institutions in the south. We could possibly arrange to have it go to Florida State University in Tallahassee, The University of Miami at Coral Gables, the Norton Gallery at Palm Beach, etc.

Hoping to hear from you in the near future, I am

Very sincerely yours,



Martha B. Barton  
Curator and Instructor

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# COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS  
BOULEVARD AND GROVE AVE  
RICHMOND, VA

21 May, 1952

Miss Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Miss Halpert:

Your letter of May 19th has been received and I thank you for writing.

In some unaccountable way the papers for the \$125 were not made out although other bills approved at the same time are all there and paid. The proper papers are on the way to the State Comptroller and you should receive check from the State Treasurer in a week at most.

Cordially yours,

*Violet M.D. Pollard*

Mrs. Jno. Garland Pollard,  
Associate Director for  
Business and Membership.

P-s

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# SHELBOURNE MUSEUM

INCORPORATED

SHELBOURNE, VERMONT

MRS. J. WATSON WEBB  
PRESIDENT  
HARRY H. WEBB  
VICE-PRESIDENT  
BRIAN P. LEED  
TREASURER  
MRS. F. D. SCHOOLES  
ASST. TREASURER  
FREDERICK P. SMITH  
CLERK  
LEWIS N. WIGGINS  
DIRECTOR

May 21, 1952

Dear Mrs. Halpert:

Just recently I had a letter from a Mrs. Savorgnan telling me that she had an early painting on canvas of some of the Wiggins tribe. I wrote her and asked her to send the photograph on for inspection.

The young ladies in the picture are probably the descendants of Thomas Wiggins, the first Governor of New Hampshire, as I am, but I have no sentiment about purchasing this painting of them.

I showed the photograph to Mrs. Webb, as I thought it was very interesting and looked like the painting might be very well done. Mrs. Webb has asked me to write you and send the photograph asking your opinion, which of course she and I value highly.

I hope that you are well and that we shall see you here before too long.

With kindest personal regards,

Sincerely yours,

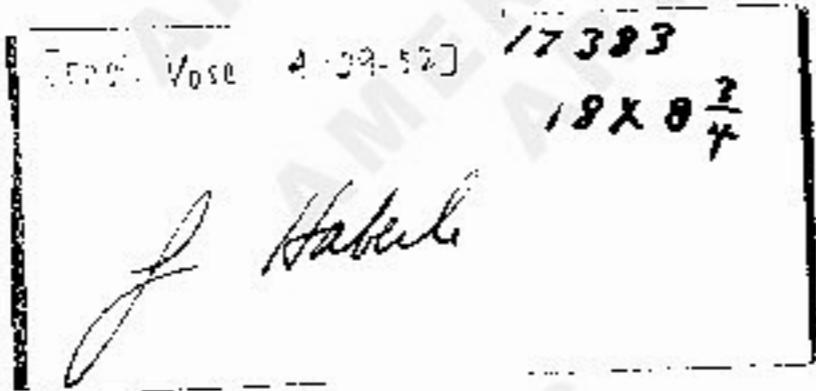
*Lewis N. Wiggins*  
Lewis N. Wiggins  
Director

LNW:n  
Enc.

Mrs. Edith Halpert  
Downtown Galleries  
32 East 51st Street  
New York, New York

What would be your opinion  
of the value - depending of course  
upon the condition and execution?  
*Lewis N. Wiggins*

not to publishing information regarding sales transactions.  
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April 4, 1962

Mr. Erwin O. Christensen, Curator  
Index of American Design  
National Gallery of Art  
Washington, D. C.

Dear Mr. Christensen:

Mrs. Webb mentioned the other day that you had asked her  
for some data regarding her collection of sculpture and  
mentioned also that you were preparing another book on  
American Folk Art. This is good news.

As you probably know, a good many of the Index plates were  
based on material then owned by the American Folk Art  
Gallery (in association with the Downtown Gallery). We  
have a complete record here of where the objects are, and  
an accurate photographic file of both the paintings and  
sculptures we have sold to the many collections, or still  
have in our possession.

When the plates are reproduced from time to time, there is  
no indication of ownership, nor is there any guide to the  
scholars who are interested in seeing the actual objects.  
While the gallery and I have no particular desire to be  
publicized in this connection, a number of the collectors  
recent reproductions of their objects without the credit  
lines. If you are working on another book, may I suggest  
that you take this under consideration. I realize what a  
big job it would be to make a survey throughout the country  
but since (as I mentioned before) so many of these objects  
are recorded in our books with the names of the owners, it  
would be a simple procedure either to have some one come in  
and go through the books, or else send us photographs of  
the objects to be reproduced so that I can inscribe the  
names of the owners other than those of the gallery.

In any event this may be an occasion to tempt you to pay  
us a visit. It will be nice to see you.

Sincerely yours

EMLa

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May 19, 1962

Mr. Burton Cummings, Director  
American Federation of Arts  
1005 Fifth Avenue  
New York, N. Y.

Dear Burton:

You must forgive me for being so slow in replying to your letter of May 2nd. This place, as you know, is quite hectic, but I finally managed to dictate a long outline to a special secretary I have had for some time, and the following day she took off and has not returned with her dictation pad. I expect her on Tuesday, unless another crisis occurs, and will send my dictated on at that time.

Sincerely yours

EOMla

BOARD OF EDUCATION OF THE CITY OF NEW YORK  
110 LIVINGSTON STREET, BROOKLYN 2, N. Y.  
OFFICE OF THE SUPERINTENDENT OF SCHOOLS

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may be published 60 years after the date of sale.

May 9, 1952

Miss Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 St.  
New York 22, N.Y.

Dear Miss Halpert:

I have your letter of May 9 in which you make inquiries about a painting which bears the inscription "Drawn and painted by Melinda Niles, P.S. 16".

This is to advise you that I am referring your letter to Miss Regina C. M. Burke, Associate Superintendent in charge of the Elementary School Division, for appropriate action and reply to you.

Very truly yours,

*William Jansen*  
WILLIAM JANSEN  
Superintendent of Schools

WJ:mk

cc: Miss Burke

EVANSVILLE'S NUMBER ONE CIVIC PROJECT

*A New Museum as a Civic Center for a Cultured Community*  
**THE EVANSCILLE PUBLIC MUSEUM**

» THE SOCIETY OF ARTS, HISTORY, AND SCIENCES «

May 2, 1952

216 NORTHWEST SECOND STREET  
EVANSVILLE - 8 - INDIANA  
Telephone 3-2406

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The Downtown Gallery, Inc.  
32 East 51 Street  
New York, N. Y.

Attention: Edith Halpert

Dear Miss Halpert:

Mr. William Gumberts gave me the enclosed checking list.

I am not clear as to whether it should be sent to you now or after the paintings have arrived. As there is some question in our minds, we are enclosing it now for your records.

We are looking forward to the Marin Exhibit which we hope to open with a reception Sunday afternoon, May 11th.

All kindest regards and sincere good wishes.

Sincerely,



Siegfried R. Weng  
Director

SRW/gsa

BECOME A MEMBER

Museum Activities—Exhibitions, Lectures, Advisory Service, Youth Extension Work, Recreational Programs; All contribute to the intellectual and moral growth of the community. Call 3-2407 for information about membership and direct participation in, and support of, Museum functions.

at that time in the hope that you may have some suggestions. Thank you for your help.

Sincerely yours,

*Charles LeClair*

Charles LeClair  
Chairman, Department of Art

or to publishing information regarding sales transactions.  
Sustainers are responsible for obtaining written permission  
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April twenty-second,  
1 9 5 2

Mrs. Dietrich Bodenstein,  
Registrar,  
The Baltimore Museum of Art,  
Wyman Park, Baltimore 18,  
Maryland.

Dear Mrs. Bodenstein:

Thank you for your letter.

The news contained was very gratifying. Since we selected nine artists out of literally thousands, it is a great boost to our vanity that they have been accepted so enthusiastically and that Robert Knipschild has had such success with his exhibition.

In a recent letter you indicated that one of the checks had already been given to him. Both he and the gallery prefer to have all the transactions clear through us in order to keep the records straight. Therefore, we should appreciate having any further checks sent to us directly. At Mr. Foster's request, we sent a bill for the museum purchase and I had billed Miss Rosenthal previously. Whatever other payments have not been made to Mr. Knipschild may be sent to us and a corresponding bill will be sent on immediately.

We are delighted with your acquisition. If you have a photograph of the painting, would you be good enough to send it to us for our photographic records?

Sincerely yours,

egb-k.

Miss Edith G. Halpert

-2-

May 16, 1952

2. Sequence as to State and large cities.

I was unable to obtain the sequence as to state and large cities in the time at my disposal. The following information may help you, however. State aid for education was provided as follows:

1797 Vermont	1829 Delaware
1812 New York	1846 New Jersey
1827 Massachusetts	1848 Wisconsin

In New York State, free schools were established as follows:  
New York City - 1832; Buffalo - 1838; Rochester - 1841;  
Brooklyn - 1843; and Syracuse - 1848.

Boston established the first free public school in 1636.

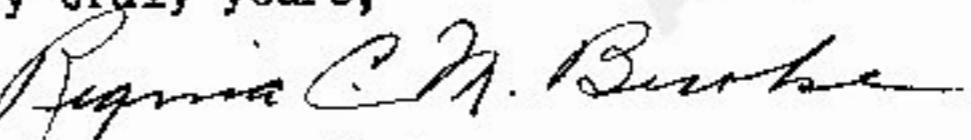
3. Any reference to the art curriculum in the classes.

I was unable to obtain any reference to the art curriculum. I was advised by Miss Edith L. Nichols, Acting Director of Art for New York City, to refer you to Mr. I.L. DeFrancesco, Editor of the Yearbook of the National Art Education Association, Kutztown, Pennsylvania.

We should like very much to have a photograph of the painting.

I hope that the above information will be of some help to you.

Very truly yours,



Regina C.M. Burke  
Associate Superintendent

JBK:ag

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Original sketch  
by  
George Kroll

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May twenty-second,  
1 9 5 2

Mr. Richard A. Loeb,  
Casilla 240 V,  
Correo 15,  
Santiago, CHILE.

Dear Dick:

Yesterday John O'Connor of Carnegie Institute was in and I showed him the Kane. As you know, Kane was a Pittsburgher and his fame was established there. O'Connor has been following the market consistently and, therefore, he would be the best person to consult.

I am very sad to report that the market has dropped and that the current price - retail - will not exceed \$500. Thus, it occurred to me that you might wish to have Albert Duveen take care of this picture. He may have a special market with which I am not familiar. All I can say is I am sorry to give you this very disappointing news.

As far as the Shahn is concerned, I shall be glad to credit you with the purchase price and try to make up my commission by selling it for a higher figure. Let me know if this is satisfactory to you. Unfortunately the Marin idea will not fit in with this exchange unless you want an early, unimportant example or unless you make enough money on the Chileans to pay the difference.

Thanks for letting me know where Jane will stay. I shall certainly get in touch with her on June first and perhaps wheedle her out to the country later when I move up for the summer. And so, do let me hear from you.

My very best regards.

Sincerely yours,

egh-k.

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May twenty-eighth,  
1 9 5 2

Mr. Jerry Bywater,  
Dallas Museum of Fine Arts,  
Dallas 6, Texas.

Dear Jerry:

To say that I was overwhelmed is putting it  
mildly. Never before have I seen my name in  
gold - and embossed yet! - and on real leather.

Aside from the cover, the contents are also  
impressive. To see the group of catalogs as  
a unit offers an excellent summation of the  
work accomplished and I take off my John Fred-  
erics to you.

Of course I am still very eager to know how  
the exhibition is being received locally and  
I would also like to know when you and Mary  
are planning to be up north. It will be such  
fun seeing you again.

Sincerely yours,

egb-k.

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May 8, 1962

The California Palace of the Legion of Honor  
Lincoln Park  
San Francisco, California

Gentlemen:

As agents for Jack Levine, we hereby release you from the exclusive reproduction rights held by the artist in conjunction with his painting "Woodstock Pastoral".

You may reproduce the painting in your catalogues, and in other publications in conjunction with any promotion work you may be doing. The only restriction remains in connection with commercial reproductions for sale, in which instance the rights will be granted individually.

Sincerely yours

EGLA

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urchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

1 April 1952

Mr. Frederick B. Robinson, Director  
Springfield Museum of Art  
Springfield  
Massachusetts

Dear Mr. Robinson:

This morning we sold CAROUSEL by Carroll Clear, which you invited  
to your forthcoming exhibition. We would be glad to substitute  
another painting by this artist if you wish. I don't think it will  
be practicable to borrow the painting as it is being shipped to  
California. Would you like us to send some photographs of other  
paintings by Clear from which you may make a selection?

Sincerely yours,

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for publishing information regarding sales transactions.  
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may be published 60 years after the date of sale.

.S

YVETTE MCGEE FREDERICK

APRIL TWENTY-NINTH,  
1 9 5 2  
as on every just now fifth, comes a very new  
3651.

Mr. Robert Bruce Inverarity,  
International Museum of Folk Art,  
Santa Fe, New Mexico.

Dear Mr. Inverarity:

I am delighted that you liked the selection of  
folk art I sent to Miss Bartlett for considera-  
tion and selection.

I do not know whether she told you that there are  
five items she chose specifically and inquired  
about the prices. These were four sculptures and  
one painting.

The suggestion in your letter is certainly a  
strange coincidence. I am quoting from my letter  
of April 4th to Miss Bartlett:

"I would suggest that you ear-mark the cross-  
section that you would like to have eventu-  
ally. We would be glad to set it aside or  
send all the material at once and arrange for  
payment over a period of years. Since I own  
all the objects outright, I do not have to  
make any payment and can, therefore, wait. I  
~~do~~ not want to rush you into this, but it is  
merely a suggestion to make it possible for  
you to have a collection and at prices far,  
far below the current and future market."

As a matter of fact, I am working in the same manner  
with another collection which I have been forming and  
for the same reason. Sincerely yours,

You know, as well as I, that this material is not only  
scarce but is unavailable in the quantity represented  
in the collections I send you. In any event, the de-  
cision has not yet been made, but I am pleased that  
you had the identical idea.

YVETTE MCGEE FREDERICK

S\*

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April 4, 1962

Mr. Frances L. Rex  
4311 South Ashlawn Drive  
Richmond 21, Virginia

Dear Mr. Rex:

Thank you for your letter.

As you probably suspect, we have received hundreds of letters from artists. While what you have to say suggests a serious painter whose work we might be interested in seeing, I think it would be inadvisable to ship any pictures or send photographs at this time.

Because, we added nine artists simultaneously to our large permanent roster, we are in no position at the present time nor for a period of two years to increase our list. Therefore I would suggest that you communicate with one of the many other galleries specializing in American art.

Sincerely yours

EGLla

# MUSEUM OF INTERNATIONAL FOLK ART

SANTA FE, NEW MEXICO, U. S. A.

April 24, 1952

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York City, N.Y.

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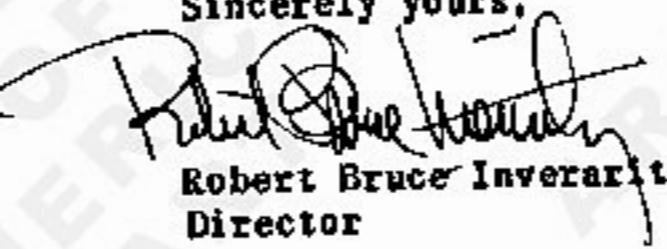
Dear Mrs. Halpert:

I have received from Miss Bartlett your collection of photographs for my perusal. I am very pleased to see this very fine collection and it has been a pleasure to look it over. I have written to Miss Bartlett of your long connection with the field of American Folk Art and also about the fine work you have done in this field. Just what her attitude will be towards obtaining anymore material at this time I do not know.

One point strikes my mind which might be explored if you are so inclined. Would you be interested in placing your collection in this institution with some sort of an agreement of a nominal price for the whole collection which could be paid off in a period of years. I do not know if this would be of interest to Miss Bartlett. However, I merely suggest it as something which the two of you might discuss. I believe that your material is unlike anything we have and for that reason it would be very beautifully complimentary to the material from other parts of the world which we have at this time.

I will return your photographs to you by insured mail next week. Again my thanks for letting me see these photos of your fine material.

Sincerely yours,



Robert Bruce Inverarity  
Director

RBI:aw

With regard to publishing information regarding sales transactions,  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
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May 18, 1962

Mrs. John Garland Pollard  
Associate Director for  
Business and Membership  
Virginia Museum of Fine Arts  
Boulevard and Grove Avenue  
Richmond 20, Virginia

Dear Mrs. Pollard:

I hate to make a nuisance of myself, but would you be good enough to check with your bookkeeping department to see whether the payment for the Stuart Davis restoration had been sent to us and for some reason or other had not reached its destination. Our bookkeeper advises me that there is no entry for the amount involved, and we should like to straighten out this matter before she leaves for her summer vacation on June 1st.

I shall be most grateful to you for your cooperation.

Sincerely yours

EMLa